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A NEW VARIORUM EDITION

OF

SHAKESPEARE

EDITED BY

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HON. LITT. D. (CANTAB.)

MUCH ADOE ABOUT NOTHING

ILL.

[*SECOND EDITION*]

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IN MEMORIAM

PREFACE

THE TEXT, here reprinted, is that of the First Folio; which is not, however, the earliest. *Much Ado About Nothing* had already appeared, in a Quarto form, in the year 1600, twenty-three years before it was printed in the First Folio. Nevertheless, there is in reality but one text, inasmuch as it is from this Quarto that the Folio itself was printed, a fact which any one can discern for himself by an examination of the *Textual Notes* in the following pages. Wherever the Folio differs from the Quarto, it is 'mostly,' DYCE says, 'for the worse;' this 'worse,' however, consists chiefly of trivial typographical errors. Occasionally, the variations in the Folio are improvements, as, for instance, where, in the Quarto, Dogberry says 'any man that knowes the stat-'utes,' the Folio, with a nearer approach to Dogberry's language, has 'anie man that knowes the Statues;' again, where the Quarto regardless of rhyme says:—

'Hang thou there vpon the toomb
'Praising hir when I am dead,'

the Folio has:—

'Hang thou there vpon the tombe
'Praising her when I am dombe.'

Where Leonato, full of amazed horror at the sight of Borachio, recoils and asks (according to the Quarto):

'Art thou the slaue that with thy breath hast killd
'Mine innocent child?'

the Folio, with heightened dramatic effect, repeats the 'thou', 'Art 'thou thou the slaue that with thy breath hast kild mine innocent 'childe?'

Furthermore, the stage directions are rather more exact, even to the specifying of names of actors, in the Folio than in the Quarto; where the Quarto has 'Enter prince, Leonato, Claudio, Musicke,' the Folio has 'Enter Prince, Leonato, Claudio, and Iacke Wilson.'

The most noteworthy difference between the two texts is the omission in several places in the Folio of lines and portions of lines which

are in the Quarto. This of itself proves that the Folio was not printed from an independent text. Were it otherwise, there would be lines in the text of the Folio not to be found in the Quarto, and of such there is not a single one. All the noteworthy changes lie in words, in omissions, and in stage directions. The inference, therefore, may be fairly drawn not only that HEMINGE and CONDELL used a copy of the Quarto as the text for their Folio, but that it was a copy which had been used on the stage as a prompt-book, wherein for the benefit of the prompter, fuller stage-directions had been inserted, even, as we have seen, to the very names of the actors, such as Jack Wilson, who were to be summoned, and wherein, possibly, some passages had been stricken out. We all know that these two friends of SHAKESPEARE assert in their *Preface* to the Folio that they had used the author's manuscripts, and in the same breath denounce the Quartos as stolen and surreptitious. When we now find them using as 'copy' one of these very Quartos, we need not impute to them a wilful falsehood if we suppose that, in using what they knew had been printed from the original text, howsoever obtained, they held it to be the same as the manuscript itself,—most especially if the copy had been a prompter's book during the very years when SHAKESPEARE himself was on the stage, and, *possibly*, used by the great Master himself at some of the many performances of a play, whereof the extreme popularity we learn from LEONARD DIGGES, who says:—

'let but Beatrice
'And Benedicke be seene, loe in a trice
'The Cockpit, Galleries, Boxes all are full.'

To set forth in detail, or to tabulate, all the variations of the Folio, its additions of words or syllables, its omissions of lines or phrases, its reproduction of unusual spellings, or of misspellings, in the Quarto, its prose where the Quarto has verse, etc., etc., is superfluous in a volume, like the present, where all the material for such a summary is presented in the *Textual Notes* on every page. If the student be so happily, or unhappily, constituted as to find refreshment or intellectual growth in such work, it is better for him to make the tables for himself. If he find no interest therein, (and in a stage *aside*, let me whisper that he has my cordial sympathy,) it would be a sheer waste of time to make it for him; let him, therefore, tranquilly accept the assurance drawn from a laborious collation, which I gladly spare him, that the Text of the Folio, as I started with saying, is taken from a copy of the Quarto, which probably contained some manuscript changes, and that variations between it and the Folio are mainly accidental; where they

are noteworthy, and apparently not accidental, they will be discussed, in due course, as they occur in the following pages.

As I have had occasion, more than once, to say, if this printed text of the Folio, over which we pore so earnestly, had been ever scanned by SHAKESPEARE's eyes, then we might accept it as a legacy where every comma becomes respectable; but since we know that, when the Folio was printed, SHAKESPEARE had been in his grave seven years, we discover that we are herein dealing merely with the skill, intelligent or otherwise, of an ordinary compositor; and that in our minute collation we are devoting our closest scrutiny to the vagaries of a printer.

Thus we have the source of the Text of the Folio, but when we seek to discover that of the Quarto, we are met by the mystery which seems inseparable from all things connected with SHAKESPEARE'S outward life (I marvel that in the four thousand ways, devised by Mr WISE, of spelling SHAKESPEARE's name no place is found for spelling it '*m-y-s-t-e-r-y*'), and yet, in the present instance, I doubt that mystery is the exactest term. It is merely our ignorance which creates the mystery. To SHAKESPEARE'S friends and daily companions there was nothing mysterious in his life; on the contrary, it possibly appeared to them as unusually dull and commonplace. It certainly had no incidents so far out of the common that they thought it worth while to record them. SHAKESPEARE never killed a man as JONSON did; his voice was never heard, like MARLOW'S, in tavern brawls; nor was he ever, like MARSTON and CHAPMAN, threatened with the penalty of having his ears lopped and his nose slit; but his life was so gentle and so clear in the sight of man and of Heaven that no record of it has come down to us; for which failure, I am fervently grateful, and as fervently hope that no future year will ever reveal even the faintest peep through the divinity which doth hedge this king.

We are quite ignorant of the way in which any of the Shakespearian Quartos came to be published. Were it not that HEMINGE and CONDELL pronounced them all to be 'stolne and surreptitious' we might have possibly supposed that SHAKESPEARE yielded to temptation and sold his Plays to the press,—a dishonest practice indulged in by some dramatists, as we learn from HEYWOOD'S *Preface* to his *Rape of Lvcrece* where he says: 'some have used a double sale of their labours, 'first to the Stage, and after to the Presse.' But not thus dishonestly would the sturdy English soul of SHAKESPEARE act,—a trait not sufficiently considered by those who impute to him an indifference to the

offsprings of his brain. His Plays once sold to the Theatre passed for ever from his possession, and to all allurements of subsequent money-getting from them he gave an honest kersey no.

This vexed question of origin, the Quarto of *Much Ado about Nothing* shares in common with all the other Quartos, and, in addition, has a tidy little mystery of its own, which it shares with only three or four other Plays. The earliest mention of it appears in the *Stationers' Registers* as follows:—*

4. Augusti

As you like yt | a booke
Henry the Ffift | a booke
Euery man in his humour | a booke } to be staied.
The commedie of muche Adoo about nothing a booke |

This item does not stand in the body of the volume of the *Stationers' Registers*, but is on one of a couple of fly-leaves at the beginning, whereon are thirteen or fourteen other entries, all of which contain a caveat, such as: 'This to be entred to hym yf he can gett 'Aucthority for yt' or 'yf he can get yt aucthorised.' The year is not given. With one exception, all the other entries on this and the opposite page, nine in number, are dated 1603. The exception, immediately preceding the *Much Ado* entry, is dated in the margin: '27 May 1600.' It is quite possible to suppose, with MALONE, that the clerk seeing this date, 1600, in the preceding item, did not think it worth while to repeat it in the present. It is also quite possible to suppose, that the date being of less importance than the fact that the plays were 'to be staied,' the clerk believed that his memory would be sufficiently jogged by the heading, at the top of the page: 'my lord 'chamberlens menns plaies Entred.' But after all, here the date is of small importance; a subsequent entry gives us a date beyond gainsaying. The real mystery lies in the three words: 'to be staied.' Why they should be stayed, or at whose instigation, must for ever remain a problem. It is reasonable to suppose that, inasmuch as the plays were the property of 'my lord chamberlens menn,' the remonstrance against their printing, came from these proprietors. And yet if this remonstrance was effective in the first week in August, why did its efficacy fail in the last week of August, when the Quarto actually appeared? It never did fail in the case of *As You Like It*, whereof the appearance was stayed until it was issued in the Folio, in 1623.

* ARBER'S *Transcript*, vol. iii, p. 37.

Dr WILLIAM ALDIS WRIGHT, our highest living Shakespearian authority, suggests, in regard to this latter play, *As You Like It*, that the staying was due to the fact that the announcement was 'premature and 'that the play may not have been ready,' and he adduces certain signs of haste in the naming of the *Dramatis Personæ*, such as two Jaques, etc.* But the staying in the case of *Much Ado about Nothing* was not permanent, as it was in the case of *As You Like It*, and yet we have in it a possible sign of haste rather more emphatic than any in *As You Like It*, in the introduction of a character, Innogen, who never speaks throughout the entire play. Moreover, to 'stay' the play because it was not ready, implies, I am afraid a certain complicity on the part of SHAKESPEARE in the publication of the Quartos which I, for one, should be loath to accept.

Mr FLEAY suggested at one time† that all these four plays were ordered to be staied, because 'they were probably suspected of being 'libellous,' and were therefore 'reserved for further examination. Since 'the "war of the theatres" was at its height, they may have been 'restrained as not having obtained the consent of the Chamberlain, on 'behalf of the company, to their publication.' Inasmuch as *Henry the Fifth*, *Every Man in his Humour*, and *Much Ado about Nothing*, when they finally did appear, were issued by different publishers, Mr FLEAY afterward‡ said: 'it seems clear that the delay, of which so 'many hypothetical interpretations have been offered, was simply to 'enable Millington and Busby, who *probably* [Italics mine] had the 'copyrights of all four plays, to complete the sales thereof to the other 'publishers.' It seems equally clear, it must be acknowledged, that an explanation which rests on a *probability* is not far removed from all others of a hypothetical nature; and when once hypothesis has sway, what is to hinder us from supposing that in this, as in other cases, the cause of the 'staying' was JAMES ROBERTS? It has been assumed by all editors, I think without exception, since the days of MALONE, that the entry in the *Stationers' Registers* of August the fourth belongs to the year 1600, because the entry immediately preceding bears that date, and the clerk thought it needless to repeat it. But the preceding entry couples, with the date 1600, the name 'JAMES ROBERTS,' as the stationer who wished to enter two plays. Now, if the clerk thought it needless to repeat the 1600, why is it not equally likely that he thought it needless to repeat the name, JAMES ROBERTS, if to him both entries belonged? What may be assumed of a date, surely may

* See *As You Like It*, p. 295, of this edition.

† *Life and Work*, 1886, p. 40.

‡ *Chronicle of the English Drama*, 1891, vol. ii, p. 184.

be assumed of a name, especially since all six plays belonged to the Chamberlain's company. Thus stand the entries on the page of the *Register*:—

my lord chamberlens menns plaies Entred
viz

27 May 1600 To master Robertes — *A moral of clothe breches and velvet hose*

27 May To hym — *Allarum to London* |

4. Augusti

As you like yt | a booke
Henry the Ffift | a booke
Euery man in his humour | a booke
The commedie of muche A doo about nothing a booke |
} to be staied

Is it straining the plain facts before us too far, to assume that all these plays were entered by JAMES ROBERTS, and that the caveat was due to his shifty character? It will be merely *crambe repetita* to rehearse what I have heretofore assumed* as to the character of JAMES ROBERTS, and his influence in connection with SHAKESPEARE'S company,—an influence, whereof the origin and extent must remain to us unknown, merely because we do not know and never shall know what was once the common gossip of the day. Nor, in reality, is the 'staying' of these Shakespearian Quartos of any real importance; it is worth mentioning only as another happy instance of our utter ignorance of SHAKESPEARE'S mortal life.

But little more remains to be said about the Quarto. In the *Stationers' Registers*† under the running title: '42 *Regin*[*a*]*e*,' that is, 1600, we find as follows:—

23 Augusti

Andrewe Wyse / William Aspley — Entred for their copies vnder the handes of the wardens Two bookes. the one called *Muche a Doo about nothinge.* Thother *the second parte of the history of kinge Henry the iiij*th *with the humours of Sir John Ffallstaff:* Wrytten by master Shakespere . . . . . xij[d]

* *As You Like It*, p. 296, *Merchant of Venice*, p. 271, *Midsummer Night's Dream* p. xvi, of this edition.

† ARBER'S *Reprint* iii, 170.

Here, then, we have the exact, final date of the publication of the Quarto.

ARBER remarks, in parenthesis, after the foregoing entry, that this is 'the first time our great poet's name appears in these Registers.' It is perhaps worth while to remark in reference to the spelling of the name, as there given, that both COLLIER and DYCE in reproducing the entry spell it *Shakespeare*, so uncertain is the reading of old chirography,—especially if it be Court-hand or Chancery-hand, which SHAKESPEARE used when he subscribed to his Will, and to the Blackfriars Deed and in which, like other laymen, he was but little skilled. HALLIWELL-PHILLIPPS * reproduces the same entry from the *Stationers' Registers*, and yet his copy varies from Arber's in ten or twelve minute particulars, such as *twoo* where the latter has 'Two,' *adoo* for 'a Doo,' *Kinge* for 'kinge,' *humors* for 'humours,' *Mr.* for '*master*', &c.—quite insignificant all of them, it may be readily acknowledged, but, nevertheless, they are variations, and full of sad warning when we approach the awful problem of the spelling of the Poet's name as deduced from his written signature. For myself, I at once acknowledge that I prefer to accept the spelling, SHAKESPEARE, adopted by the Poet himself, and so printed by his fellow-townsman, RICHARD FIELD, in both *Venus and Adonis* and in *Lvcrece*. This alone is for me quite sufficient, and evidently his contemporaries shared the same opinion. Out of all the twenty-eight editions of the Quartos bearing the author's name on the title-page, and published during the Poet's lifetime, fifteen spell the name SHAKESPEARE, twelve spell it SHAKE-SPEARE, and one spells it SHAK-SPEARE. To this unanimity (the hyphen is merely a guide to the pronunciation) we may add the Poet's personal friends, HEMINGE and CONDELL, who thus print it, SHAKESPEARE, in the First Folio.

There is one other item, in reference to the Text, which I think worthy of note. When it is asserted that the Folio follows the text of the Quarto, we assume that the compositors of the Folio had before them, as 'copy,' the pages of the Quarto, either printed or in manuscript. If this assumption be correct, there will remain an unexplained problem. At the present day, when compositors set up from printed copy, they follow that copy slavishly, almost mechanically. Surely, the same must have been true of the less intelligent compositors of SHAKESPEARE'S time, and we might justly expect that the printed page of the Quarto which had served as copy would be exactly reproduced in the Folio, in spelling, in

* *Outlines of the Life of Shakespeare*, 1882, p. 528.

punctuation, in the use of capitals, and of Italics. Yet, this is far, very far from being the case; 'don Peter of Arragon' in the Quarto of the present play, becomes '*Don Peter of Arragon*' in the Folio, in Italics, and with a capital *D*; with 'happy' before him in print, it is almost unaccountable that the compositor of the Folio should take the trouble of adding another type and spell the word 'happie;' or that he should change '4 of his fiue wits' into 'foure 'of his fiue wits' or change 'lamb' into 'Lambe' with a needless capital and a needless *e*; and so we might go on in almost every line throughout the play. And yet it is incontestable that the Folio was printed from the Quarto,—the very errors of the Quarto are repeated in the Folio, such as giving the names of the actors, Kemp and Cowley, instead of the names of the characters they impersonated.

The solution of the problem is to be found, I think, in the practice of the old printing offices, where compositors set up the types not from copy before them, which they themselves read, but by hearing the copy read aloud to them. We now know that in the printing offices of aforetime, it was customary to have a reader whose duty it was to read aloud the copy to the compositors.* This will explain not only all these trivial differences of spelling, punctuation, and of Italics, which I have just mentioned, but also the cause of that more important class of errors which Shakespearian Editors have hitherto attributed either to the hearing of the text delivered by actors, in public, on the stage, or to the mental ear of the compositor while carrying a sentence in his memory. The voice believed to be that of the actor is in reality the voice of the compositors' reader. Be it understood that I here refer mainly to the instances where the Folio was printed from a Quarto. That plays were sometimes stolen by taking them down from the actors' lips on the stage, we know,—HEYWOOD denounces the practice in that same address 'To the Reader' prefixed to his *Rape of Lucrece*.

The happy days, the Golden Age, when *Much Ado about Nothing* was seen, enjoyed, and read by men, unvexed by questions of its Date of Composition, came to an end with MALONE, of whom, in this regard, I am afraid GRATTAN's description is true, when he spoke of that worthy commentator as 'going about looking through strongly magnifying spec-'tacles for pieces of straw and bits of broken glass.' Since the days of MALONE the study of the *Chronology* of SHAKESPEARE's plays has been deemed of prime importance, and it is become needful that our accumulated evidence in that regard should be duly marshalled; we

* *The Invention of Printing*, &c., by T. L. DE VINNE, New York, 1876, p. 524.

must have External Evidence, which is indisputable, and, forsooth, Internal Evidence, which is of imagination all compact; and, owing to the voluminous detection of this internal evidence, the heap of bits of broken glass assumes portentous proportions, under which the plays themselves are like to be hid; reminding us of the venerable cemetery at Prague, where the records of departed worth are hidden under the pious pebbles deposited by admiring friends.

Happily for us, in the present play the External Evidence of the *Date of Composition* is concise, and the Internal Evidence meagre. To the former belong merely two facts: the entry in the *Stationers' Registers* (which has been given above) and the title-page itself of the Quarto, which is as follows:—

'Much adoe about | Nothing. | *As it hath been ſundrie times pub-*
'*likely* | acted by the right honourable, the Lord | Chamberlaine his
'ſeruants. | *Written by William Shakespeare.* | [Vignette] | LONDON |
'Printed by V. S. for Andrew Wiſe, and | William Aſpley. | 1600.'

This title-page, (where, by the way, 'V. S.' stands for Valentine Simmes,) and the entries in the *Stationers' Registers* are all that we know of the *Date of Composition.* How long before August, 1600, SHAKESPEARE wrote the play, we can merely guess. The title-page says that the play had been sundry times acted; even without this assertion we might have been reasonably certain of the fact. Unless a play were many times acted, it is not likely to have been popular; unless it were popular, no stationer would care to publish it, as a Quarto, especially if, in addition, there would have to be some trouble in procuring the Manuscript.

It has been assumed by a majority of editors that an early limit has been found in the fact that MERES, in 1598, does not mention this play, by name, among the other plays of SHAKESPEARE which he enumerates. MERES nowhere professes to give complete lists of all the works of the authors whom he mentions. Mr FLEAY, however, believes that, in the case of SHAKESPEARE, MERES's list of twelve, includes every one of SHAKESPEARE's plays which had been 'either newly written or 'revived between June 1594 and June 1598.'* Nay, as a fact, MERES does more; he gives the title of one play: *Love labours wonne* whereof no trace is known elsewhere. The late Mr A. E. BRAE maintained, and Mr FLEAY agrees with him, that under this title the present play is designated. When MERES wrote: 'so *Shake-*
'*speare* among the English is the most excellent in both kinds for

* *Life and Work of Shakespeare*, 1886, p. 135.

'the stage; for Comedy, witnesse his *Gentlemen of Verona*, his '*Errors*, his *Loue labors lost*, his *Loue labours wonne*, his *Mid-*'*summers night dreame*, and his *Merchant of Venice:* for Tragedy his '*Richard the second, Richard the third, Henry the fourth, King Iohn*, '*Titus Andronicus* and his *Romeo* and *Iuliet*,'* he must have written from memory, and, under *Love labours wonne*, I suppose he may have had in mind any one of several Comedies, wherein the labours of love were successful, as they generally are in all Comedies.

But BRAE is not of this opinion, and the whole question is germane to the present subject only in so far as that, if BRAE be correct, the Date of Composition may be placed at any indefinite time before 1598. His argument, that the present play is *Love's Labours Won* will be found in full in the *Appendix;* in brief, it is that because *Much Ado about Nothing* was printed in 1600, it does not follow that it was not known several years before that date, especially since the title-page says that 'it hath been sundrie times publikely acted.' BRAE further contends that in its plot *Much Ado about Nothing* affords the needed contrast to *Love's Labour's Lost*, and quotes certain passages which show an assumed similitude or parallelism between the two plays. Lastly, he maintains that in *Love's Labours* it is the labours of the little god of love that are intended and not the love manifested by the characters in the play.

BRAE's strong point is that *Much Ado about Nothing* actually appeared in Quarto form in 1600, within only two years of MERES's enumeration in 1598; he might have made it stronger, had he noticed that in this respect *Much Ado about Nothing* stands in the same relation, to MERES, as far as the date is concerned, as stand *A Midsummer Night's Dream* and *The Merchant of Venice*, both of which are in MERES's list, and both appeared in 1600. The appearance of these two Comedies proves unquestionably that there were plays which, although written before 1598, were not printed till 1600; and what is true of these two might be easily true of a third.

BRAE's weak point is in claiming for *Much Ado about Nothing* a date of composition several years before publication, and at the same time denying it to other Comedies. Neither *The Two Gentlemen of Verona* nor *The Comedy of Errors* appeared in print until 1623, and yet both were written twenty-five years before this date; MERES mentions them. Mr FLEAY believes† that MERES enumerates all of SHAKESPEARE's Comedies, which had appeared; but until this can be conclusively proved, it is possible that there were others, already then

* *Wits Common Wealth. The Second Part*, by F. M. 1598, p. 623.

† *Life and Work*, p. 135.

written, which had to wait, like *The Two Gentlemen of Verona* and *The Comedy of Errors*, for the publication of the Folio; it is, therefore, uncritical, I think, to exclude wholly from a competition for the place of *Love's Labour's Won* all the Comedies which appeared only in the Folio.

BRAE's weakest point lies in the 'similitude and contrast,' of which he endeavours to prove the existence, between *Much Ado about Nothing* and *Love's Labour's Lost*. If a companion to *Love's Labour's Lost* is to be sought for, which in 'similitude and contrast' shall prove *Love's Labour's Won*, it would not be hard to find it in *As You Like It*, or in *Twelfth Night*. Dr FARMER and a majority of editors believe that *All's Well that Ends Well* is the missing Comedy. HUNTER thought that he had found it in *The Tempest;* and CRAIK and HERTZBERG urge the claims of *The Taming of the Shrew*. But it is all guess-work, from which the guessers alone retire with intellectual benefit. However, 'the fox is worth nothing when caught,' says SYDNEY SMITH, 'it is the catching alone that is the sport.'

In conclusion, all that to us simple folk is given, and we must get from it what comfort we can, is the fact that *Love's Labours Won* is not come down to us, and to *know* that *Much Ado about Nothing* was published in the year 1600. '"I hope," cried the Squire, "that '"you'll not deny that whatever is, is."—"Why," returned Moses, '"I think I may grant that, and make the best of it."'

Thus far External Evidence.

It is a subject of congratulation that the severe scrutiny, to which all of these plays have been subjected, has been able to discover in the present play only four items of Internal Evidence of the Date of Composition; three of them harmonize, within a year, with the External Evidence.

The first item, which is thought to indicate the Date of Composition, was detected by CHALMERS, who, in the wars from which Don Pedro is returned, where, as Beatrice says, there were 'musty victuals,' finds an undoubted reference to the Irish campaign of 1599. 'The 'fact is,' says CHALMERS,* 'as we may learn from Camden, and from 'Moryson, that there were complaints of the badness of the provisions, 'which the contractors furnished the English army in Ireland. And 'such a sarcasm, from a woman of rank, and fashion, and smartness, 'must have cut to the quick; and must have been loudly applauded 'by the audience; who, being disappointed by the events of the cam-'paign, would be apt enough to listen to a lampoon on the Contractor,

* *Supplemental Apology*, 1799, p. 380.

'rather than on the General; who, by his great pretensions and small 'performances, had disappointed the expectations of the Queen and 'the hopes of the nation. From all those intimations, it appears to be 'more than probable, that *Much Ado about Nothing* was originally 'written in the autumn of 1599.'

First, as for the wars, which CHALMERS thinks refer to the Irish campaign, they are in Bandello's *Novel*, from which SHAKESPEARE is supposed to have drawn his plot, whereof the scene is laid in Messina, whither Don Pedro of Arragon repaired after defeating in battle Charles the Second of Naples.

Secondly, CHALMERS cites Camden and Moryson for his authorities in regard to 'musty victuals,' but does not name chapter or page; he evidently trusted to his memory. A careful reading of the account of Essex's expedition to Ireland given by Fynes Moryson fails to reveal a single complaint as to the provisions. The soldiers were disheartened by the defeats inflicted on them by the Earl of Tyrone, but I can find no word against either the sufficiency or the quality of their food. An equally careful reading of Camden has been alike fruitless. To be sure, Camden wrote several volumes, but I examined that one where, if anywhere, the complaints referred to by CHALMERS would be most likely to be found. I do not say that these special complaints about musty victuals in Essex's campaigns are not mentioned by Camden. All I am sure of is that there is no word about them in his *Annales Rerum Anglicarvm et Hibernicarvm, Regnante Elizabetha*, etc., ed. 1625. The soldiers in the year 1599 are mentioned only twice, as far as I can find. Once their numbers are given, and again (p. 736), in speaking of Essex, Camden says, 'Nec ante mensem Iulium jam di-'vergentem rediit, militibus lassatis afflictis, numerisque supra fidem 'accisis.' I am thus urgent about a trifle, because CHALMERS'S assertion has been accepted without questioning, down to this day.

The second item, which is supposed to have a bearing on the Date of Composition, lies in the reference by the Watch to 'one De-'formed, a vile thief this seven year.' This is said to be an allusion to 'Amorphus, or the Deformed,' a character in BEN JONSON'S *Cynthia's Revels*. Apart from the somewhat refractory fact that *Cynthia's Revels* and *Much Ado about Nothing* both appeared in the same year (according to GIFFORD *Much Ado about Nothing* preceded *Cynthia's Revels*) there is no intimation that JONSON'S 'Amorphus' had been a thief within or without seven years. In reality, there is not the smallest trait soever in common, in the two men; and, if GIFFORD be right, an allusion by SHAKESPEARE to JONSON'S 'Amorphus' is an absolute impossibility.

That there may be a topical allusion in 'Deformed' is not impossible; but it is not needed, and, if it exist, is probably now for ever lost.

This 'Deformed,' however, is not to be whistled down the wind thus easily; his yield of allusions is not exhausted. Mr FLEAY thrills us with a solution of the mystery which makes the bedded hair start up and stand on end. The Deformed in *Much Ado about Nothing* is 'of 'course,' he says,* 'an allusion to SHAKESPEARE himself. "A vile '"thief these seven year," indicates the time that he had been steal-'ing instead of inventing his plots.' We pause in doubt with which emotion to dilate: the effrontery of the thief, or the magnanimous, and uncalled for, confession of the Poet. Had this remark been made about SHAKESPEARE by a luckless foreigner, it is painful to imagine the character of the chorus, led, I fear, by Mr FLEAY, with which it would have been received.

Dr FURNIVALL† discovered a contemporary, political allusion, (the third item) in the following lines:—

'—— like fauourites
'Made proud by Princes, that aduance their pride,
'Against that power that bred it.'—III, i, 11–13.

Here, we are supposed to have a reference to the petted and insolent favourite, Essex, who, disgraced by his fatal campaign in Ireland, had been put in confinement, only to issue therefrom on the twenty-sixth of August, 1600, and plot against the Queen, who had so bred his advancement. To be sure, the date is unlucky; it is later than either the fourth or the twenty-third of August, the dates when *Much Ado about Nothing*, already written, was presented for registration at Stationers' Hall. This obstruction, however, Dr FURNIVALL smoothes away by 'noticing that the evident "political allusion" is in just 'two lines, removable from the text, and that it may, therefore, have 'been inserted after the play was first written, and after the outbreak 'of Essex's conspiracy.' Dr FURNIVALL accepts 'favourite' in the special sense of *minion*.

This acceptation, Mr RICHARD SIMPSON‡ denies, and asserts that 'favourite' means merely 'the confidential agent or minister of a 'prince.' Thus interpreted, the allusion is to 'Cecil, or the Lord 'Admiral, or to Raleigh, who were accused of monopolising all her [the 'Queen's] favours.' A difficulty here, not undetected in the discussion

* *Introduction to Shakespearian Study*, 1877, p. 23.
† *The Academy*, 18 Sept. 1875. ‡ Ibid., 25 Sept. 1875.

by Dr FURNIVALL, is that nowhere do we find the Cecils or Raleigh advancing their pride against Elizabeth.

The fourth and last item which furnishes Internal Evidence of the Date of Composition, has been detected by Mr FLEAY; it induces him to place this date far earlier than any other critic has placed it, whereby the striking and unusual unanimity of editors and critics in this regard is broken. Mr FLEAY puts the date at 1597–98, and he would have, probably, put it much earlier were it not that he draws a distinction between the original play and the play as we have it. The Almanacs are invoked to help us to the date of *A Midsummer Night's Dream*, and Mr FLEAY invokes them here. 'It is very frequent,' says this author,* 'in old plays, to find days of the week and month men-'tioned; and when this is the case, they nearly always correspond to 'the almanac of the year in which the play was written.' [Qu. performed? It is to be regretted that examples are not furnished.] 'Now, in 'this play alone in SHAKESPEARE is there such a mark of time; com-'paring I, i, 274 "The sixth of July, your loving friend, Benedick" 'and II, i, 341: "Not till Monday, my dear son, which is hence a just '"seven night," we find that the sixth of July came on a Monday; 'this suits the years 1590 and 1601, but none between; an indication 'that the original play was written in 1590. Unlike *Love's Labour's* '*Lost*, it was almost recomposed at its reproduction, and this day-of-'the-week mention is, I think, a relic of the original plot, and probably 'due, not to SHAKESPEARE, but to some coadjutor.'

It is so very satisfactory to know not merely the year of composition, but the exact day, that we are filled with regret that the resources of knowledge, in this drama, are, possibly, still unexplored and unexhausted. One fact, hitherto unnoticed, may yet cheer and elevate us. From what Beatrice says, in the first Scene of the Second Act, that a 'Partridge wing will be saved' at supper in consequence of Benedick's melancholy, it is reasonable to suppose that SHAKESPEARE was particularly fond of 'partridge wings' and contemplated with keen zest that one would be saved for his luncheon on Tuesday noon, the seventh of July, on the day after the supper on Monday evening, the sixth of July.

Finally, Mr FLEAY, in corroboration of his date of 1597–8, for this play, observes† that 'Cowley and Kempe play the Constables; 'but Kempe had left the company by the summer of 1599.' This is, I think, a mere inference on Mr FLEAY's part. Kempe acted in *Romeo and Juliet* in 1599, and is introduced in *The Return from Parnassus*, 1601, IV, iii, where he speaks of SHAKESPEARE as his fellow-actor.

* *Life and Work of Shakespeare*, p. 204. † *Op. Cit.*, p. 205.

That the name of an actor of a part should be entered on the prompter's book in place of the name of the character he impersonated is likely enough, but that his name should be there retained after he had left the company and when another actor was supplying his place, is not so easy of belief. The fact that Kempe's name appears in the Qto of 1600 is a proof so decided that he had not then left the company that it would compel Mr FLEAY, I should think, to be extremely cautious, and certainly to lay before the reader all proofs, within his power, of his assertion. A temporary trip to the Continent does not prove a retirement from a company.

To SHAKESPEARE the plots of his dramas were of trifling importance, be it that they are as involved as the plot of the *Comedy of Errors*, or be it that the imaginary characters are as few as they are in his *Sonnets;* he took plots wherever he found them made to his hand. Any situation that would evoke characteristic traits in any *Dramatis Persona* was all that was needed. Dr JOHNSON, as we all know, went so far as to say that SHAKESPEARE 'has not only shown 'human nature as it acts in real exigencies, but as it would be found in 'trials, to which it cannot be exposed.' What need then had SHAKESPEARE to invent plots? Under his hand all stories were available, but, apparently, those especially with which his audience was familiar, who, *possibly*, found a certain pleasure in recognizing old friends under new faces, and who could, assuredly, bestow on the characters themselves an attention, which need not be distracted by the need of unravelling an unfamiliar plot. Has a comedy ever been written which gives more pleasure than *As You Like It?* Well may it be called flawless. And yet it contains absurdities in its construction so gross, that their readiest explanation is the supposition that the original commonplace thing, on which the play is founded, has been allowed, by SHAKESPEARE'S careless indifference, here and there to obtrude: there are two characters bearing the same name,—it is unthinkable that a dramatist in devising a new play should have committed such an oversight; in one scene Celia is taller than Rosalind, and in another Rosalind is taller than Celia; the Touchstone of the First Act is not the same Touchstone as in succeeding Acts, and, though he has been the clownish Fool about the old court all his days, neither Jaques, nor the Exiled Duke, has ever before seen him when they meet in the Forest where the Duke has been in exile only a few months. And can there be any device to end a story, more preposterous than that a headstrong, violent tyrant at the head of 'a mighty power' should, merely after 'some question with' 'an old religious man,' be 'converted' and

instantly relinquish his campaign and retire from the world? But what did SHAKESPEARE, or what do we, care for all such things? They are no part of the play. It is Rosalind who enthralls our hearts, and love is blind. Were there oversights ten times as gross the play would still have power to charm. They are worth mentioning solely as indications that SHAKESPEARE'S play is a superstructure. And thus it is, also, with this present *Much Ado about Nothing*. We may read, as I have tried to gather them in the *Appendix*, every story in literature, wherein parallels to this play may be traced, and yet the *fons et origo* will not be there. The old insignificant play (had it been other than insignificant, it would have survived), whereof the dramatic possibilities SHAKESPEARE detected, and moulded into living forms,—this old, insubstantial play, discarded as soon as its brighter offspring appeared, has long since faded and left not a wrack behind, except where here and there its cloth of frieze may be detected beneath SHAKESPEARE'S seams of the cloth of gold. At the very first entrance of the players on the stage, for instance, there is what I regard as an unmistakable trace of the original play: 'Innogen,' the wife of Leonato and the mother of Hero, is set down as entering with the others, and yet she utters no single word throughout the play, not even at that supreme moment when her daughter is belied before the altar, and when every fibre of a mother's heart would have been stirred. That her name is here no chance misprint is clear; she reappears in the stage direction at the beginning of the Second Act. Her recorded presence merely shows that for one of the characters with which the original play started, SHAKESPEARE found no use, and through carelessness the name was allowed to remain in the MS prompt-book where nobody was likely to see it but the prompter, who knew well enough that no such character was to be summoned to the stage. Then again, it is likely, or, rather, *possible*, that in the old play the paternity of Beatrice was distinctly given. In the present play, there is no hint of it; indeed, it is not unreasonable to ask of a dramatist that in developing his action he should give some account of his heroine, a line will be sufficient, and perhaps save some confusion, which in the present play has really arisen. An eminent critic speaks of Beatrice as the 'worthy daughter of the gallant old Antonio;'* undoubtedly Brother Anthony was both gallant and old, but in neither attribute so advanced, as to be obliged to commit his daughter to the care of a 'guardian.' We see clearly why, dramatically, Beatrice must be not a daughter, but a niece, and an orphan; a father or a mother would have checked that brave and saucy tongue. All I urge is that a dramatist in writing a new play, and not rewriting an old one, would

* *Introduction* to 'The Leopold Shakspere,' p. lvi.

hardly have failed to refer to the parents of his heroine. Furthermore, many a critic has somewhat plumed himself on what he considers his singular shrewdness in detecting that Beatrice and Benedick are in love with each other at the opening of the play. But the assertion of Beatrice, in the First Scene of the Second Act, is always overlooked that 'once 'before' she had possessed Benedick's heart and he had won hers; which is only one of many unexplained allusions to events which occurred before the opening of the play; when, for instance, Beatrice had promised to eat all the victims of Benedick's sword; and when Benedick had set up his bills in Messina and challenged Cupid at the flight. In all these allusions, I think we may discover traces of the original groundwork of SHAKESPEARE's plot. It is *possible* that in the old play of *Benedicte and Betteris* we have this original, and in it the hero and heroine are acknowledged lovers, but become separated by a lover's quarrel, in the course of which Beatrice earns the name of 'Lady Disdain,' and the quarrel is smoothed away by the device which SHAKESPEARE afterward adopted. This, of course, is pure conjecture,—but does it herein differ from the majority of Shakespearian assertions?

This same play of *Benedicte and Betteris* demands a word of reference, I wish I could say, of explanation. In the Lord-Treasurer Stanhope's Accounts* 'for all such Somes of money as hath beine receaved 'and paied by him within his office from the feaste of St. Michael 'Tharchangell, Anno *Regni* Regis Jacobi Decimo [1612], vntill the 'feaste of St. Michaell, Anno *Regni* Regis Jacobi vndecimo [1613], 'conteyning one whole yeare,' there occur the following two items:—

'Item paid to John Heminges vppon the cowncells warr*ant* dated 'att Whitehall XX° die Maij 1613, for presentinge before the Princes 'Highnes the L*ady* Elizabeth and the Prince Pallatyne Elector fower-'teene severall playes, viz: one playe called ffilaster, one other called 'the knott of ffooles, One other Much adoe abowte nothinge;' etc. (The titles of the remaining eleven do not concern us here.)

Again: 'Item paid to the said John Heminges vppon the lyke 'warr*ant*, dated att Whitehall XX° die Maij, 1613, for presentynge 'sixe severall playes, viz: one playe called a badd begininge [*sic*] 'makes a good endinge, ... And one other called Benedicte and 'Betteris.'

It is extremely easy to assume, with INGLEBY and *The New Shaks-*

* Rawl. MS. A. 239, leaf 47 (*in the Bodleian*). Reprinted in *Shakespeare Soc.* Papers, ii, 123; *New Shakspere Soc.* Trans., 1875–6, p. 419; Ingleby's *Centurie of Prayse*, p. 103.

pere Society, that these two titles refer to the same play; but the fact that no other of the plays was acted twice, and after the title, as it has come down to us, had been distinctly given in one warrant, that a different title should be given, in a second warrant, issued on the same day, to the same play, must give us pause. It seems to me that where two titles are given the logical assumption is that two plays are referred to. At the same time, it is possible that *Much Ado about Nothing* may have had, originally, a second alternative title, like *Twelfth Night; or, What you Will*, and that this alternative title bore the names of the two principal characters. HALLIWELL * says that Charles the First, in his copy of the Second Folio, preserved in Windsor Castle, has added the names 'Benedick and Beatrice,' as a second title. Could it be proved conclusively that *Benedicte and Betteris* is not *Much Ado about Nothing* but an entirely distinct play, it would much simplify the question of the Source of a portion of the Plot.

In the present play, as in others of SHAKESPEARE, there are two separate actions: here, there is the false personation of Hero, and the deceit practised on Beatrice and Benedick. Unless we suppose that there existed a preceding play combining both actions, SHAKESPEARE must have drawn from two separate sources. For the dual deception of Beatrice and Benedick, no parallel has been found; we may therefore concede thus much to SHAKESPEARE'S originality, but we must do so on tiptoe lest we waken the commentators, who will not listen to SHAKESPEARE'S originality in any direction; but for the former action, the false personation of Hero, it is said that he had but to go to ARIOSTO, or to ARIOSTO'S translator HARINGTON, where he might find this false personation of a heroine by one of her ladies-in-waiting. He would find this there, it is true, but he would find nothing more; there is no feigned death and burial to bring repentance to the lover, but instead a grand tournament whereat the false contriver of the harm is slain by the renowned Rinaldo. When, therefore, POPE repeated that the plot of the present play was taken from ARIOSTO, he was only partially correct, which is, after all, about as exact as POPE is generally in his notes on SHAKESPEARE, so that really no great harm is done. And when we come to look still further into details, we find the discrepancy between ARIOSTO and SHAKESPEARE becomes still greater. The scene in ARIOSTO is laid in Scotland; in SHAKESPEARE the scene is in Messina; *Genevra* in ARIOSTO becomes Hero in SHAKESPEARE; *Ariodante*, Claudio; *Dalinda*, Margaret; *Polynesso*, Don John; *Polynesso* is prompted to his wicked stratagem by love of Genevra, Don John by innate deprav-

* *Outlines*, etc. p. 262.

ity; *Polynesso* attempts to kill Dalinda, his mistress and the decoy, Don John has no acquaintance with Margaret, who is supposed to have been an unwitting and innocent accomplice; when Ariodante becomes convinced of Genevra's falseness, he attempts to drown himself, but, changes his mind in the water, unromantically though not unnaturally, and swims ashore; how very far Claudio's thoughts were from suicide, we all know, together with his treatment of Hero. Without continuing this comparison further, it is evident, I think, that ARIOSTO could not have been among the direct sources whence SHAKESPEARE drew this portion of his plot. The sole incident common to both ARIOSTO and *Much Ado about Nothing* is a woman dressed in her mistress's garments, at a midnight window, and for this incident SHAKESPEARE might have been indebted to common gossip concerning an actual occurrence,—an explanation which I do not remember to have seen noted. HARINGTON, in a note at the end of his translation of the Fifth Book of the *Orlando*, wherein is set forth the story of *Ariodante and Genevra*, remarks: 'Some others affirme, that this very matter, 'though set downe here by other names, happened in Ferrara to a 'kinsewoman of the Dukes, which is here figured vnder the name of '*Geneura*, and that indeed such a practise was used against her by a 'great Lord, and discovered by a damsell as is here set downe. 'Howsoever it was,' he goes on to say, 'sure the tale is a prettie 'comicall matter, and hath beene written in English verse some few 'yeares past (learnedly and with good grace) though in verse of 'another kind, by *M. George Turberuil.*'

Here we have the story stated as a fact, and mention of a translation of ARIOSTO into English; the commentators can now resume their secure nap, which we had like to have disturbed by suggesting that SHAKESPEARE could have originated anything. Turbervil's version, however, is not come down to us, according to COLLIER, who, therefore, casts some doubt on its existence, and suggests that HARINGTON's memory played him false. But this need not daunt us; in the same breath COLLIER tells us of a version whereof the title is given by WARTON* as '*The tragecall and pleasaunte history of Ariodanto and Jeneura daughter vnto the kynge of Scots*,' by Peter Beverley. This evidently points to ARIOSTO; which is really more than can be affirmed of the title as it appears in the *Stationers Registers*', under date of 22 July, 1565: 'Recevyd of henry Wekes for his lycense 'for pryntinge of a boke intituled tragegall and pleasaunte history 'Ariounder Jeneuor the Dougther vnto the kynge of [?] by Peter 'Beverlay.'†

* *History of English Poetry*, iii, 479, ed. 1781. † ARBER'S *Transcript*, i, 312.

This 'history,' written in verse by Beverley, may be the foundation of the play to which we find a reference in the *Extracts from the Accounts of the Revels at Court*, edited by PETER CUNNINGHAM for *The Shakespeare Society*, 1842, where (p. 177), under date of 1582, is the following entry:—'A Historie of Ariodante and Geneuora shewed 'before her Matie on Shrovetuesdaie at night enacted by M^r^ Mul- 'casters children. For w^ch^ was newe prepared and Imployed, one 'Citty, one battlem^t^ of Canvas vij Ells of sarcenet and ij dozen gloves. 'The whole furniture for the reste was of the store of this office, 'whereof sundrey garments for fytting of the Children were altered 'and translated.' *Possibly*, this play, founded on ARIOSTO, may have given SHAKESPEARE the idea of having Hero personated by Margaret; but it is not probable, inasmuch as there are many circumstances, such as the feigned death, the burial, the epitaph and the second marriage, whereof there is no trace in ARIOSTO; the one solitary incident of a maid's appearance in her mistress's robes does not form an adequate connection, when that incident might have been well known as a fact within the common knowledge of Italians, or of Italian actors, then in London.

It is to CAPELL, the learned, intelligent, and infinitely uninteresting editor, that we are indebted for the discovery that a story, similar in many respects to that of Hero, is to be found in a novel by BANDELLO, the same source to which we owe a version of the story of *Romeo and Juliet* and of *Twelfth Night*. We have not, it is true, in this novel by BANDELLO, a maid personating her mistress, but to offset this we have several springs of action common to both novel and play, and springs of action are more potent in revealing paternity than identity of the names or even the repetition of certain words or phrases; these may have occurred by hap-hazard, but those are of the very fibre of the plot. BANDELLO and ARIOSTO were contemporaries and it is extremely unlikely that the *Orlando Furioso* was unknown to the Bishop of Agen, and as the latter was fond in his stories of imparting to them an air of truth by fixing dates, and giving well-known scenes and names, he may have changed this personation of a lady by her maid, for the very purpose of taking it out of that domain of allegory in which the *Orlando* is written. Be this as it may, we have in BANDELLO the ascent of a man at night by means of a ladder to the chamber of the heroine, the despair and fury of the lover, his rejection of his mistress, her death, her secret revival, her seclusion, her pretended funeral, with an epitaph on her tomb. At this point, there is a divergence in the two stories; in BANDELLO the repentance and confession of the villain, whose motive had been jealousy, are brought

about by remorse, and, at the tomb of his victim, he proffers his sword to the heart-broken lover, and entreats the lover to kill him, but the lover forgives, and the two disconsolate men mingle their tears over the past,—a situation of such dramatic power and pathos, that I cannot but believe that had SHAKESPEARE ever read it, we should have received *Much Ado about Nothing*, from his hands, in a shape different from that it now bears. There is one character who figures prominently in BANDELLO, to wit: the heroine's mother; she appears by mistake, as I have just noted, in the stage directions of SHAKESPEARE's play, under the name 'Innogen.' As far as any inference is to be drawn from the similarity of names BANDELLO is only very slightly better than ARIOSTO. The scene, however, is laid in Messina, both with BANDELLO and SHAKESPEARE; we have *Don Pedro* and *Leonato* common to both, and there an end. Hero is *Fenecia;* Claudio is *Don Timbreo di Cardona;* Don John, *Signor Girondo Olerio Valentiano;* and Brother Anthony is *Messer Girolamo!* The conclusions of the story and the play run parallel, and the end in BANDELLO is reached amid the gayest of festivities, wherein, *perhaps*, we may see the Dance at the end of *Much Ado about Nothing*, a jocund ending used nowhere else by SHAKESPEARE.

Here, then, we have what is unquestionably *a* source of *a Much Ado about Nothing*, whether or not it be SHAKESPEARE's source, and SHAKESPEARE's *Much Ado about Nothing*, who can tell? BANDELLO's novels have never been translated into English until within recent years.

For those, however, who would deny SHAKESPEARE any knowledge of Italian, there is a version of BANDELLO, it cannot be called a translation, by BELLE-FOREST. But this version is in French, and, therefore, to those who would deny any learning whatsoever to SHAKESPEARE, almost as unpalatable as the Italian of the original. But there is no help for it. SHAKESPEARE read it either in French or not at all. I incline to the latter belief, not by any means because I think SHAKESPEARE could not read French, but because he needed to read nothing save the old play which he remodelled. BELLE-FOREST I would eliminate entirely from consideration. I do not believe SHAKESPEARE made use of him, nor do I believe that the elder dramatist made use of him. There are dramatic elements in the French version, such as the dishonourable wooing of the heroine, accompanied by languishing love-songs, and high moral sentiments expressed in return, of which a dramatist with the story before him would be likely to retain some trace. Minor details common to both story and play I leave to the reader to discover for himself in the *Appendix* to the present volume.

In brief, the remote Source of the Plot of *Much Ado about Nothing* is, I think, BANDELLO's novel. The immediate source, I believe to be some feeble play modelled on Bandello and containing Dalinda's personation of Generva, which vanished from sight and sound on the English stage, the day that SHAKESPEARE's play, with its added plot of Benedick and Beatrice, was first seen and heard.

There still remains another question which deserves consideration in any investigation of the Source of the Plot. We meet with it in dealing with *The Tempest*, *The Merchant of Venice*, *The Two Gentlemen of Verona*, and of others of SHAKESPEARE's plays. To enter into all the details of this question, which concern the history of the German stage more deeply than that of the English, would exceed the limits of this present volume. It must be sufficient to give general conclusions merely, and, for authorities, refer the reader to the *Appendix*.

In 1811, TIECK* called attention to the remarkable fact that, at the beginning of the seventeenth century, there was travelling through Germany a troupe of English comedians, who performed plays, mainly at court, in their own language, before German audiences.

From that day to the present, German scholars have been busy ransacking *Archives* and *Court Journals* until now, thanks to HAGEN, KOBERSTEIN, COHN, GENÉE, TRAUTMANN, MEISSNER, TITTMANN, and many others, we know not only the routes travelled by these strolling English players, and the companies into which they were divided, but even their names, and, occasionally, the titles and subjects of their performances. It is these last two: who the actors were, and what were their plays, which mainly concern us here.

That the visits of English actors to Germany were well known in England and that they were actors of repute, although some of them were mere clowns and posturemasters, we learn from an unexpected English source. HEYWOOD,† SHAKESPEARE's fellow-actor and dramatist, informs us that: 'At the entertainement of the Cardinall 'Alphonsus and the infant of Spaine in the Low-Countreyes, they 'were presented at Antwerpe with sundry pageants and playes: the 'King of Denmarke, father to him that now reigneth, entertained into 'his service a company of English comedians, commended unto him 'by the honourable the Earle of Leicester: the Duke of Brunswicke 'and the Landgrave of Hessen retaine in their courts certaine of ours 'of the same quality.' Elsewhere (p. 58) HEYWOOD refers incidentally

* *Alt-Englisches Theater*, p. xii.

† *Apology for Actors*, p. 40, ed. Shakespeare Society.

to these, his strolling countrymen, and to their fair reputation:—'A 'company of our English comedians (*well knowne*) [Italics mine] 'travelling those countryes [Holland], as they were before the burghers 'and other chiefe inhabitants, acting the last part of the Four Sons of 'Aymon,' etc. The company commended to the King of Denmark by the Earl of Leicester touches us more nearly than would be at first supposed. It is not unlikely (this unfortunate refrain, which is fated to accompany, as a ground tone, every assertion connected with SHAKESPEARE) it is not unlikely, that, at one time, Will Kempe was a member of this same troupe, which Leicester took with him on his ill-fated expedition to the Netherlands. Sir PHILIP SYDNEY accompanied Leicester and a few months before his own honourable and pathetic death wrote, under date of 24 March, 1586, to his father-in-law, Mr Secretary Walsingham: 'I wrote yow a letter by Will, my lord of Lester's 'jesting plaier, enclosed in a letter to my wife,' etc. Mr BRUCE* shows, by a process of exclusion, that this 'Will' can be none other than William Kempe named, in the First Folio, as the actor of Dogberry.

The list of names which the records in Germany reveal is scanty; naturally, the names, not of every individual in a troupe, but only of the leaders are recorded. Among these we find GEORGE BRYAN and THOMAS POPE, all-sufficient to bring us close to SHAKESPEARE; these two are familiar to us in the list of twenty-six actors given in the First Folio. Thus we learn, that actors from SHAKESPEARE'S own troupe travelled in Germany, and went even further south into Italy (we know that Kempe, for instance, went to Venice), just as Italian companies came to London, where in 1577–8 there was an Italian *Commediante*, named Drousiano with his players,—a fact, by the way, disclosing an intimate relationship at that early day between the English and the Italian stage of which too little account is made by those who wish to explain SHAKESPEARE'S knowledge of Italian manners and names. That these foreign trips of English actors to Germany were profitable, may be inferred from the comfortable fortune of which Thomas Pope died possessed, as shown by his Will.†

With his fellow-actors thus combining pleasure and profit on the Continent, can it be that SHAKESPEARE remained at home? Of course, there are not wanting those who maintain that SHAKESPEARE actually did travel professionally. Mr FLEAY,‡ for instance, says that inasmuch as SHAKESPEARE'S company, Lord Strange's, 'visited Denmark

* *Shakespeare Society's Papers*, 1844, i, 88.

† Collier's *Memoirs of Actors*, etc., 1846, p. 125.

‡ *Trans. of the Royal Hist. Soc.* 1881, vol. ix.

'and Saxony, he [SHAKESPEARE] in all probability accompanied them; 'we are not told which way they came home, but if Kempe took the 'same route as he did in 1601, he came through Italy. This would 'account for such local knowledge of Italy as SHAKESPEARE shows.'

This 'probable' transportation of SHAKESPEARE into Germany and Italy incites me to say that profound as are my veneration and gratitude to SHAKESPEARE as a poet, they are deeper to him as a man. With that prophetic glance, vouchsafed only to the heaven-descended, he foresaw the inexhaustible flood of imaginings which would be set abroach to account for any prolonged obscurity enveloping his life. Clearly, with this end in view, he evaded all public notice for seven long years. From 1585, when his twin children were baptised (common decency must assume that he was present at that ceremony,) until 1592, we know absolutely nothing of him. For one momentary flash, in 1587 when the terms of a mortgage given by his father, had to be adjusted, we may possibly catch a glimpse of him; but for all the rest a Cimmerian midnight holds him. And what a priceless boon! What an unobstructed field wherein to prove that he so devoted himself to the study of every trade, profession, pursuit, and accomplishment that he became that master of them all, which his plays clearly show him to have been. It was during these seven silent years, while holding horses at the doors of theatres for his daily bread, that he became, if we are to believe each critic and commentator, a thorough master of law and practice down to the minutest quillet; a thorough master of medicine, with the most searching knowledge of the virtue of every herb, mineral, or medicament, including treatment of the insane and an anticipation of Harvey's circulation of the blood; he became skilled in veterinary medicine and was familiar with every disease that can afflict a horse; he learned the art of war, and served a campaign in the field; he became such an adept in music that long afterward he indicated prodigies and eclipses by solmisation; he went to sea and acquired an absolute mastery of a ship in a furious tempest, and made only one slight mistake, long years afterward, in the number of a ship's glasses; he studied botany and knew every flower by name; horticulture, and knew every fruit; arboriculture, and knew the quality and value of all timber; that he practised archery daily, who can doubt? and when not hawking, or fishing, he was fencing; he became familiar with astronomy and at home in astrology; he learned ornithology through and through, from young scamels on the rock to the wren of little quill; a passionate huntsman, he was also a pigeon-fancier, and from long observation discovered that doves would defend their nest, and that pigeons lacked gall; he was a printer and not only set up books, but bound them

afterward; as we have just seen he was a strolling actor in Germany, and travelled in Italy, noting the tide at Venice and the evening mass at Verona; he got his Bible by heart, including the Apocrypha; he read every translation of every classic author then published, and every original in Greek, Latin, Italian, and French (of course he learned German while strolling) and, finally, he read through the whole of English literature, from Chaucer down to every play or poem written by his contemporaries, and as he read he took voluminous notes (sly dog!) of every unusual word, phrase, or idea to palm it off afterward as his own!

My own private conviction is that he mastered cuneiform; visited America; and remained some time in Boston,—greatly to his intellectual advantage.

Having discovered who some of these English comedians are, it behooves us next to learn something of the plays they acted. Here a curious fact is revealed. Although nowhere are the plays of these English comedians professedly printed, there yet exist certain German plays, written during the years that these English players were strolling in Germany, whereof the titles and the plots impressively remind us, not only of plays then on the English stage, but even of certain plays by SHAKESPEARE himself. Among the earliest of these German plays are those written by a certain Duke HEINRICH JULIUS of Wolfenbüttel, who, in 1590, went to Denmark to marry the sister of that King to whom, four years before, LEICESTER had handed over his company of actors. It is highly probable (pardon the stereotyped phrase!) that the Duke brought away with him some of these former players of LEICESTER. Be this as it may, certain it is, that from this date Duke HEINRICH JULIUS, during eleven years, wrote about as many Comedies, Tragedies, and Tragi-comedies, which remained for a long time, unrivalled, I think, in the German drama, such as it was; they bear unmistakable signs of English influence. The only one which concerns us here is the *Comœdia von Vincentio Ladislao* wherein HERMAN GRIMM, whose opinions are worthy of all respect, finds the prototype of Benedick. The subject will be found more fully treated in the *Appendix*.

As certain critics, mostly German, detected the plot of *The Tempest* in JACOB AYRER'S *Die schoene Sidea*, so here in the same old ponderous folio of AYRER, printed at 'Nürmberg Anno M DC XVIII.,' it is suggested that the plot of *Much Ado about Nothing* is to be found, that is, as much of the plot as relates to Hero and Claudio. It is hardly worth while to enter into a discussion of the date when AYRER

wrote his comedies. He died in 1605, and COHN * thinks that it is 'beyond a shadow of doubt that he wrote nearly all his pieces after 1593.'

Keeping in mind that SHAKESPEARE's indirect source was BANDELLO, it is only requisite to show that AYRER's source was not BANDELLO, but BELLE-FOREST, in order to prove that no connection exists between SHAKESPEARE and AYRER.

The full title of AYRER's play from which SHAKESPEARE is supposed to have drawn his inspiration is: '*A Mirror of Womanly 'Virtue and Honour. The Comedy of the Fair Phœnicia and Count 'Tymbri of Golison from Arragon, How it fared with them in their 'honourable love until they were united in marriage.*' In this title alone there is almost sufficient evidence of the source of AYRER's plot. It can hardly be BANDELLO. In BANDELLO Don Timbreo is never once styled a 'Count' and far less 'Count of Colisano;' that he had received the 'County of Colisano' is mentioned only once at the beginning of BANDELLO's story. It is BELLE-FOREST, who speaks habitually of the 'Comte de Colisan.'

Moreover, BELLE-FOREST, within the first few lines of his story, speaks of the conspiracy of Giovanni di Procida, which led to the 'Sicil-'ian Vespers,' and styles the conspirator '*Jean Prochite.*' BANDELLO refers to the 'Sicilian Vespers,' but never mentions Procida. In AYRER, at the very beginning when Venus enters and complains of the coldness in love affairs of 'Tymborus Graf von Golison,' she acknowledges that he fought most bravely 'When, in Sicily, that 'great slaughter was made by *Prochyte.*' The presence alone of this name and in its French form, is sufficient, I think, to show that AYRER's source was BELLE-FOREST. For many other similar parallelisms, such as love-letters and love-songs, etc., the reader is referred to the *Appendix*. Were it not for these parallelisms, there might be a faint possibility that AYRER was indebted to a play of which we find a notice in the *Revels Accounts*, for the '18th of Decembre,' 1574, as follows:†—'The expence and charge wheare my L. of Leicesters men 'showed theier matter of panecia.' If under this disguise 'panecia' we detect *Fenicia*, then the date which is too early for BELLE-FOREST indicates BANDELLO, whose Novels were issued in 1554. In view, however, of the many proofs that it was BELLE-FOREST and not BANDELLO to whom AYRER was indebted, 'my L. of Leicesters' 'panecia' need not disturb our conclusions.

My present purpose is attained in the statement that while AYRER's

* *Shakespeare in Germany*, 1865, p. lxiii.

† *Revels at Court in the Reign of Queen Elizabeth*, etc., Shakespeare Society, 1842, p. 87.

direct source was BELLE-FOREST, SHAKESPEARE'S indirect source was BANDELLO; and that SHAKESPEARE was not indebted to AYRER; a conclusion not without its gain if it set at rest the supposition that in AYRER we have the original plays which SHAKESPEARE afterward remodelled. I think it was shown in the *New Variorum Tempest*, that there is no connection whatever between that play and AYRER'S *Schoene Sidea*. Nevertheless, Mr FLEAY * in speaking of these plays of AYRER, together with those contained in another collection first printed in 1620, four years after SHAKESPEARE'S death, says: 'A close exami-'nation of these German versions convinces me that they were rough 'drafts by juvenile hands in which great license was left to the actors to 'fill up, or alter extemporaneously at their option. [There is no indi-'cation of this 'option' in Ayrer that I can detect.] Successive changes 'made in this way have greatly defaced them; but enough of the orig-'inals remains to show that they were certainly in some cases, probably 'in others, the earliest forms of our great dramatist's plays. I have no 'doubt he drew up the plots for them while in Germany.'

If this last assertion be correct, it is pleasing to reflect how thoroughly and utterly in after years SHAKESPEARE discarded these juvenile drafts. That these first feeble bantlings of the German drama were, on the contrary, the offspring of the plays acted by English comedians I have no doubt; at times we feel the very whiff and wind of the early London stage; than this, there is, I think, nothing more substantial. Nay, does not the very Preface of AYRER'S folio (p. iii) acknowledge that his plays were written after the new English fashion—'*auff di neue 'Englische manier vnnd art*'? and are not four of his *Operettas*, so to call his *Singets Spil*, sung 'to the tune of the English 'Roland'? These early German dramas will always remain a curious and interesting field to English and German students. It would be pleasant to think that we might turn to Germany to find the plays, lost to England, which SHAKESPEARE remodelled, but, I fear, it is not to be. Possibly, the connection between the present play, *Much Ado about Nothing* and *The Fair Phoenicia* is as close as any we shall ever find between the English and the German plays.

In a note on the first line of the present play COLERIDGE is quoted as saying that 'Dogberry and his comrades are forced into the service, 'when any other less ingeniously absurd watchmen and night-con-'stables would have answered the mere necessities of the action.' *Aliquando bonus Homerus*, etc. This remark by him who is, perhaps, our greatest critic on SHAKESPEARE, has been, it is to be feared, the

* *Op. cit.* p. 4.

cause of much misunderstanding not only of SHAKESPEARE'S plays in general, but of this present play in particular. An idea is thereby conveyed that SHAKESPEARE worked, to a certain extent, at hap-hazard, or, at least, that at times he lost sight of the requirements of his story and was willing to vary the characters of his creation at the suggestion of caprice, to introduce a blundering constable here or a drunken porter there just to lighten his play or to raise a horse-laugh in the groundlings. It would be difficult to imagine a falser imputation on SHAKESPEARE'S consummate art. Never did SHAKESPEARE lose sight of the trending of his story; not a scene, I had almost said not a phrase, did he write that does not reveal the true hard-working artist labouring, with undeviating gaze, to produce a certain effect. The opinion is abroad that SHAKESPEARE produced his Dogberry and Verges out of the mere exuberance of his love of fun and that in this 'star y-pointed' comedy, they are the star of comicality, merely to give the audience a scene to laugh at. This inference is utterly wrong. They do, indeed, supply endless mirth, but SHAKESPEARE *had* to have them just as they are. He was *forced* to have characters like these and none other. The play hinges on them. Had they been sufficiently quick-witted to have recognised the villainy of the plot betrayed by Borachio to Conrade, the play would have ended at once. Therefore, they had to be stupid, most ingeniously stupid, and show 'matter and impertinency' so mixed that we can understand how they came to be invested with even such small authority as their office implies. Men less stupid would never have had their suspicions aroused by what they supposed to be an allusion to 'Deformed, a vile 'thief;' even this allusion is not hap-hazard; stupid by nature as these watchmen are, no chance must be given them to discern the importance of their prisoners, their attention must be diverted from the right direction to something utterly irrelevant, which shall loom up as important in their muddled brains. Hence, this 'Deformed' is not a mere joke, but a stroke of art; and does not, of necessity, involve a contemporary allusion, as is maintained. At no previous point in the play could Dogberry and Verges have been introduced; where they first appear is the exact point at which they are needed. Through the villainy of Don John and the weakness of Claudio the sunshine of this sparkling comedy is threatened with eclipse, and the atmosphere becomes charged with tragedy. Just at this point appear these infinitely stupid watchmen, all whose talk, preliminary to the arrest of Borachio and Conrade, is by no means merely to make us laugh, but to give us assurance that the play is still a comedy and that however ludicrous may be the entanglement in which these blundering fools will involve the story, the resolu-

tion, the denouement, will be brought about by their means and that the plot against Hero, which we see is hatching, will by them be brought to nought. Had Dogberry been one whit less conceited, one whit less pompous, one whit less tedious, he could not have failed to have dropped at least one syllable that would have arrested Leonato's attention just before the tragic treatment of Hero in the marriage scene, which would not have taken place and the whole story would have ended then and there. Dogberry *had* to be introduced just then to give us assurance that Don John's villainy would come to light eventually, and enable us to bear Hero's sad fate with such equanimity that we can listen, immediately after, with delighted hearts to the wooing of Benedick and Beatrice.

I do by no means say that SHAKESPEARE could have dramatised this story in no other way, his resources were infinite, but I do say that, having started as he did start, he was *forced*, by the necessities of the action, to have stupidity rule supreme at those points where he has given us the immortal Dogberry.

KNIGHT among editors, and BOAS among critics, are the only ones that I can recall, who have had even an inkling of the true position which Dogberry holds.

One pleasure yet remains to me whereby to enliven the dulness of a *Preface:* to thank my sister, MRS ANNIS LEE WISTER, for translating the extracts, in the *Appendix*, from German Critics. In regard to one portion, therefore, of this volume I can be shut up in measureless content.

H. H. F.

November, 1899.

MUCH ADOE ABOUT NOTHING

Dramatis Perſonæ.

Don Pedro, *Prince of* Arragon.
Leonato, *Governor of* Messina.
Don John, *Baſtard-Brother to Don* Pedro.
Claudio, *a young Lord of* Florence, *Favourite to Don* Pedro.
Benedick, *a young Lord of* Padua, *favour'd likewiſe by Don* Pedro.
Balthaſar, *Servant to Don* Pedro.
Antonio, *Brother to* Leonato.
Borachio, *Confident to Don* John.

1. Dramatis Personæ] Rowe.

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1. First given by ROWE, whose List is here reprinted.

2. **Don Pedro**] It is frequently said that this name was taken from Bandello's *Novel*, whereon, it is maintained, Shakespeare founded the present play. The name may have been so taken, but it does not appear in the *Novel* in its present Spanish form; it is there: 'il Re Piero d'Aragona.' Nor is it 'Don Pedro' in Belle-Forest's version of Bandello's novel, where it is, 'le Roy Pierre d'Aragon.' Twice in the first ten lines of the first scene it occurs as 'Don Peter.'—ED.

3. **Leonato**] In Bandello's *Novel*, 'Lionato.'

5. **Claudio**] In Bandello, this character is named 'Timbreo di Cardona.'

7, 17. **Benedick, Beatrice**] FLETCHER (p. 281) after discussing the improbability of any discord in the married life of Benedick and Beatrice, concludes as follows:—'We recommend to all who are disposed to think that Shakespeare himself, in winding up his drama, seriously contemplated the "predestinate scratched face," to consider that it would be extremely unlike his own instinctive and unvarying logical consistency, that he should have chosen to give the reverend name of *Benedictus*, or *the blessed*, to the hero upon whom the scratching was to be inflicted,—and that of *Beatrice*,—the great poetic name of *Beatrice*, or *the blesser*,—to the heroine who was destined to inflict it.'

9. **Balthasar**] BURNEY: This character was perhaps thus named from the celebrated Baltazarini, called De Beaujoyeux, an Italian performer on the violin, who was in the highest fame and favour at the court of Henry II. of France, 1577.—W. A. WRIGHT: But Shakespeare probably never heard of Baltazarini, and he uses the name Balthasar in some form in three other plays: *The Com. of Err.*, *The Mer. of Ven.*, and *Rom. & Jul.*

11. **Borachio**] '*Bourrachon*: m. A tipler, quaffer, tossepot, whip-canne; also, a little Bourrachoe.'—Cotgrave. '*Oudre*. A Borrachoe; a great leatherne bottle, or budget like a bottle, made commonly of a Goats skinne, and vsed for the conuey-

Conrade, *Friend to* Borachio,
Dogberry, } *two fooliſh Officers.*
Verges, }

Innogen, *Wife to* Leonato.
Hero, *Daughter to* Leonato *and* Innogen.
Beatrice, *Neice to* Leonato.

13. Dogberry] Dogberry, a foolish Constable. Cap.
14. Verges] Verges, his Partner. Cap.
15. Innogen...] Om. Theob. et seq.
16. and Innogen.] Om. Theob. et seq.
17. *Neice*] *Niece* Rowe ii, Johns. et seq.

ing of wine, oyle &c; through places which cannot bee passed by carts.'—Ib. 'I shoulde doe like the good wiues henne, which beeing fedde so fat, coulde laie no more egges. And meruaile not I praie you, for it is the propertie of a *Boracho* not to sounde or speake at all, when hee is full.'—*The ciuile Conuersation of Guazzo*, 1586, p. 202.—ED.—TH. ELZE (*Jahrbuch*, xv, 255): Whether or not it be derived from *bora*, a kind of snake, or *borra*, loquacity, or *boraccia*, a canteen, it bears a bad sense, as its termination *accio* indicates; and Shakespeare uses it with a full knowledge of that meaning, just as he uses 'Trinculo' in *The Tempest*.

13. **Dogberry**] STEEVENS: The first of these worthies had his name from the *Dog-berry*, i. e., the female cornel, a shrub that grows in the hedges in every county in England. 'Verges' is only the provincial pronunciation of *Verjuice*.—HALLIWELL: I find that Dogberry occurs as a surname as early as the time of Richard the Second in a charter preserved in the British Museum (*Harl.* 76, c. 13).

14. **Verges**] HALLIWELL: In MS Ashmol. 38 is a couplet, 'Uppon old Father Varges, a misserable usurer,—Here lyes father Varges, who died to save charges.' An allusion in Shirley's *Constant Maid*, 1640, 'my most exquisite Varges,' seems to aim at Shakespeare's officer, but the particular application of the name in that place is not very apparent. [The quotation is useful, however, as showing the late date of the pronunciation, which may still survive in England, for aught I know, and should be retained on the stage. Dr A. SCHMIDT, with German fidelity, includes even this name in his translation, and gives it as *Schleewein*. It is doubtful if LE TOURNEUR'S 'Vergy' be not preferable.—ED.]

15. **Innogen**] HALLIWELL (*Memoranda*, p. 53): It may be worth notice that the name was perhaps taken from that of the wife of Brute in legendary British history,—'Brute and his wife Innogen arrive in Leogitia.'—Holinshed, ed. 1586.

16. **Hero**] In Bandello, 'Fenicia.' Had Shakespeare taken his play directly from the Italian, or even from Belle-Forest's version, it is not easy to see why he did not retain this pretty name, especially when its derivation from *Fenice*, a phœnix, could not have been unknown to him, and its applicability to the character apparent. But I have expressed elsewhere my belief that Shakespeare did not go directly for his plot either to the Italian or to the French.—ED.

17. **Beatrice**] WALKER (iii, 30): *Bettris*, the beloved of George-a-Green, in Greene's play, is undoubtedly an English form of *Beatrice*. Hence I conjecture that where [in the present play] *Beatrice* is a dissyllable, the name is to be pronounced

Margaret, } *two Gentlewomen attending on* Hero.
Urſula, }

A Frier, Meſſenger, Watch, and other Attendants.

SCENE *Meſſina.*

20. A Frier...] a Friar, an Attendant, a Boy, a Sexton, two Watchmen, and three Messengers. Cap.

20. A Frier] Friar Francis. Coll. Dyce, Wh. Cam.

21. Pope adds: *The Story from* Ariosto, Orl. Fur. *l.* 5.

Bettris; where a trisyllable, *Betteris.*—Florio (*A Worlde of Wordes*): *Donna Beatrice*, Dame Bettrice, it is taken in mockerie, and ironically, for an idle huswife.—*New Sh. Soc. Trans.* 1880–6, p. 646. ['And many times those which at the first sight cannot fancy or affect each other, but are harsh and ready to disagree, offended at each others carriage, like *Benedict* and *Betteris* in the * Comedy [* Shakespeare] . . . by this living together in a house, conference, kissing, colling, and such like allurements, begin at last to dote insensibly one upon another.'—Burton, *Anat.* Part. 3, Sect. 2. Memb. 3. Subs. 4. p. 480. ed. 1651. This allusion is valuable, but it does not follow therefrom that Burton had ever seen or even read the play. It was not by the arts he mentions that Benedick and Beatrice were won.

Reference has been made above to Schmidt's translation of the name Verges. This is quite insignificant beside the sweeping changes of RAPP, who thus improves Shakespeare (Beatrice, be it observed, he does not change because the name exactly hits the character of a gay and sprightly girl who always receives this name in the old Italian Masks, and later in Goldoni's comedies):—'On the other hand, the gentle, demure and blonde maiden bears the name Hero, but this Greek name does not chime in well with the Italian, and, indeed, cannot be readily translated into this language; I have therefore taken the liberty of giving her the name, corresponding to her character in Italian Masks and in Goldoni, *Rosaura.* On Ursula and Margaret, I have bestowed the thoroughly Italian names, *Lisetta*, and *Corallina.* . . . To the Constables, Shakespeare has given downright English names; we believe that it is due to the scene of the play to nationalize them, and have, therefore, called Dogberry *Succianespole*, and his comrade *Brighella*, and the Sexton *Cavolicrespi.*' In this connection it may be perhaps worth while to mention that GERVINUS, ULRICI, SCHMIDT (but not DELIUS) and the whole world of German commentators, almost without exception, change 'Benedick' to *Benedict*,—a venial error, into which the First Folio itself, and many an English writer has inadvertently fallen; see the foregoing quotation from Burton and the quotation on I, i, 1, from COLERIDGE, and a certain *Preface* to one of the volumes in this *Variorum* edition. Possibly the difference was but very little marked in Shakespeare's time. This is certainly implied in Margaret's punning allusion to *Carduus Benedictus.* It is its universality and persistency, like '*Romeo and* Julia,' in German literature, which is noteworthy.—ED.]

Much adoe about Nothing.

Actus primus, Scena prima.

Enter Leonato Gouernour of Meſſina, Innogen his wife, Hero his daughter, and Beatrice his Neece, with a meſſenger.

Leonato.

Learne in this Letter, that *Don Peter* of *Arragon*, comes this night to *Meſſina.*

Meſſ. He is very neere by this: he was not three Leagues off when I left him.

1. *adoe*] *ado* F_4 (and throughout).
2. Om. Q.
Scena] Scæna F_2.
[A Court before Leonato's House. Pope. Before L.'s House. Cap.
3. Innogen his wife] Om. Theob. et seq.
6, 14. Don Peter] don Peter Q. *Don Pedro* Rowe et seq.
8. *this:*] *this*, Q.

1. COLERIDGE (i, 75): It seems to me that [Shakespeare's] plays are distinguished from those of other dramatic poets by the following characteristics: . . . 4. Independence of the dramatic interest on the plot. The interest in the plot is always, in fact, on account of the characters, not *vice versa*, as in almost all other writers; the plot is a mere canvass and no more. Hence arises the true justification of the same strategem being used in regard to Benedict [*sic*] and Beatrice,—the vanity in each being alike. Take away from the [present play] all that which is not indispensable to the plot, either as having little to do with it, or, at best, like Dogberry and his comrades, forced into the service, when any other less ingeniously absurd watchmen and night-constables would have answered the mere necessities of the action;—take away Benedict, Beatrice, Dogberry, and the reaction of the former on the character of Hero,—and what will remain? In other writers the main agent of the plot is always the prominent character; in Shakespeare it is so, or is not so, as the character is in itself calculated, or not calculated, to form the plot. Don John is the main-spring of the plot of this play; but he is merely shown and then withdrawn.—FLETCHER (p. 242): A little more attention to [Coleridge's] view of the matter might have saved more than one critic from pronouncing some notable misjudgements upon this piece, and especially as regards the character of Beatrice. . . . The first critical oversight, which has commonly been committed in examining this play, has been the not perceiving that the complete unfolding of the characters of Beatrice and her lover forms the capital business of the piece. The second error,

Leon. How many Gentlemen haue you loſt in this action? 10

10, 13. Leon.] Leona. Q.

involving such strange misconceptions respecting the heroine in particular, has been the overlooking or disregarding that close affinity which the dramatist has established between the two characters, rendering them, as far as the difference of sex will permit, so nearly each other's counterpart, that any argument that shall prove odiousness in the one [CAMPBELL declared Beatrice an 'odious woman.'—ED.] must of inevitable necessity demonstrate it in the other. Consequent on these, is the third and most important error of all in estimating the predominant spirit of this drama. Its critics have overlooked entirely the art with which the dramatist has contrived and used the incidents of the piece in such a manner as to bring out, by distinct and natural gradations, the profound seriousness which lies beneath all the superficial levity seen, at first, in the true hero and heroine,—until the very pair, who have given the most decidedly comic character to the outset of the play, are found on the point of giving it the most tragic turn towards its close.—LLOYD (ap. Singer, ed. ii): The characteristic incident of the play is much ado, arising from misconception of an overheard conference, and ending in nothing at all. This theme, with the forms of incident, and of mental tendency that give it effect, is varied in the play with endless, or, rather, with exhaustive diversity.—HALLIWELL-PHILLIPPS (*Memoranda*, 59): Charles the First, in his copy of the Second Folio preserved at Windsor Castle, writes against the title of [the present play], 'Benedik and Betrice,' not perhaps meaning a new title, but merely that these were the leading, and probably his favourite characters.—ULRICI (ii, 105): The *much ado about nothing* is obviously not conceived merely in an external sense; it rather denotes the internal contradiction into which all human existence falls, when wholly engrossed with individual, special, and accidental interests and relations; in other words, when man,—treating important matters with playful levity,—recklessly follows his momentary impulses, feelings, and caprices, without asking whether they are justifiable, and whether his resolves are based upon safe foundations. This serious ethical maxim Shakespeare has carefully concealed under the mask of comedy, under the gay picture which represents human life itself as a 'much ado about nothing.'—OECHELHÄUSER (ii, 337): The title of this play can be brought into logical connection with its contents only by forced casuistry. As in the case of *Twelfth Night*, *As You Like It*, etc., the title of the present play is merely one of those humourous devices faintly tinged with the reflex irony with which Shakespeare was wont to bring his lighter wares to market. Lessing's view that the title should disclose as little as possible of the contents, has been here even exceeded.—R. G. WHITE (ed. i, p. 226): We call this play *Much Ado about Nothing;* but it seems clear to me that Shakespeare and his contemporaries called it *Much Ado about Noting;* a pun being intended between 'nothing' and 'noting,' which were then pronounced alike, and upon which pun depends by far the more important significance of the title. [The orthoëpical discussion, which follows, with ELLIS'S review of it, will be found more appropriately in the Commentary on II, iii, 60. White's conclusion, here given from his second edition, is as follows:—] The play is made up of much ado about noting, that is, watching, observing. All the personages are constantly engaged in noting or watching each other. Hero's sufferings come from noting,—by her uncle's servant, by

Meff. But few of any fort, and none of name. 12

Claudio, and by Don Pedro; her release and her happiness by the noting of the watch; and Benedick and Beatrice are brought together by secretly noting what their friends plot that they should note; and yet the principal serious incident, the accusation of Hero, about which there is so much ado, rests upon nothing.

3. **Innogen**] THEOBALD: I have ventured to expunge [this name]; there being no mention of her through the play, no one speech addressed to her, nor one syllable spoken to her. Neither is there any one passage, from which we have any reason to determine that Hero's mother was living. It seems as if the poet had in his first plan designed such a character; which, on a survey of it, he found would be superfluous, and therefore he left it out. [DYCE and WHITE acquiesce in this explanation of Theobald's, wherefrom I beg leave to dissent. We must remember that we cannot see a group on the stage as clearly as Shakespeare saw it in his mind's eye. And in the Elizabethan theatres, where there were no play-bills with their list of actors, every member of a group, especially of an introductory group, must be accounted for, and give a reason for his or her appearance. A far easier explanation than Theobald's is, I think, to suppose that Shakespeare, in remodelling an old play, perhaps even retaining the first manuscript page of it, carelessly suffered the old stage-direction to remain and merely omitted to erase the name of a character which did not enter his plan. A sin of omission is here more conceivable than a sin of commission. COLLIER, however, thinks 'it is clear that the mother of Hero made her appearance before the audience.' But how was the audience to know that she was 'the mother of Hero' or her aunt, or her grandmother, if she neither spoke one word herself nor a single remark was made to her by others? In his Second Edition, COLLIER notes that in his copy of a corrected folio of 1632 (hereafter, as heretofore, indicated in this present edition by 'Collier's MS' or in the *Text. Notes* by 'Coll. MS') the words 'Innogen his wife' are erased, and, therefore, concludes that 'there is little doubt that [Innogen] neither made her appearance here, nor elsewhere.' DYCE (*Notes*, p. 37) thus states the case: 'One thing I hold for certain, viz. that, if [Innogen] ever *did* figure among the dramatis personæ, it was not as a mere dummy; there are scenes in which the mother of Hero *must* have spoken;—she could not have stood on the stage without a word to say about the disgrace of her daughter, etc.'—ED.]

4. **messenger**] COLLIER (*Notes*, etc., p. 66): The MS converts this word into *Gentleman*, and the manner in which he joins in the conversation shows that he must have been a person superior in rank to what we now understand by a messenger. In other dramas, Shakespeare gives important parts to persons whom he calls only Messengers; and it requires no proof that in the reign of Elizabeth the Messengers who conveyed news to the court from abroad were frequently officers whose services were in part rewarded by this distinction. It was in this capacity that Raleigh seems first to have attracted the favour of the Queen.

6, 14. **Don Peter**] It is only in these two lines that this name is thus given—perhaps, another instance of the same oversight which allowed 'Innogen' to remain on what was, *possibly*, the first MS page of the play which Shakespeare remoulded, and to which, as merely introductory, he gave little heed. It is elsewhere Don Pedro, to which Rowe changed it here; he has been herein properly followed ever since.—ED.

12. **sort**] A needless controversy has arisen over this word.—STEEVENS, at first,

Leon. A victorie is twice it ſelfe, when the atchieuer brings home full numbers: I finde heere, that Don *Peter* hath beſtowed much honor on a yong *Florentine*, called *Claudio.*

Meſſ. Much deſeru'd on his part, and equally remembred by Don *Pedro*, he hath borne himſelfe beyond the promiſe of his age, doing in the figure of a Lambe, the feats of a Lion, he hath indeede better bettred expectation, then you muſt expect of me to tell you how.

13. *atchieuer*] *atchiuer* Q.
14. *numbers*] *number* F_4, Rowe i.
20. *bettred*] *bettered* F_3F_4.

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asserted that it meant *rank, distinction*, but afterward inclined to MONCK MASON'S easier explanation. The latter says (p. 49) that 'sort' (in line 36) is certainly used in the sense Steevens gives to the same word here, but that in the present line it is used in 'a more general sense; and "of any sort" means of any kind whatsoever: —There were but few killed of any kind, and none of rank.' But DYCE (*Notes*, 38) adheres to Steevens's first interpretation, and pronounces Mason's 'manifestly wrong.' 'The reply of the messenger,' he says, 'is equivalent to—But few gentlemen of any rank, and none of celebrity. So, presently, [he uses the word in line 36] so, too, in *Mid. N. Dream*, III, ii: "none of noble *sort* Would so offend a virgin;" and in Jonson's *Every Man in his Humour*,—*Works*, i, 24, ed. Gifford: "A *gentleman of your sort*, parts;" and in *A Warning for Faire Women*, 1599: "The Queene . . . Allowes this bountie to all commers. much more To *gentlemen of your sort.*"'—STAUNTON thinks that the meaning is 'questionable,' 'but every one acquainted with our early literature is aware that "sort" was commonly used—[as in line 36] to imply *stamp, degree, quality*, etc. Thus, in Jonson's *Every Man out of his Humour*, II, vi: "Look you, sir, you presume to be a gentleman of *sort.*" Again in *Ram Alley*, IV, i: "Her husband is a gentleman of *sort. Serjeant.* A gentleman of *sort!* why, what care I?"'—R. G. WHITE (ed. i) denies that 'sort' 'unless used absolutely, without qualification of degree or merit, as we sometimes use "character" to mean *good character*, can be thus arbitrarily raised from its inferior and general sense to one higher and particular;' and he further asserts that 'no instance of such use has been quoted' and that 'throughout Shakespeare's works and those of his contemporaries it is used to mean *class* and *condition*, of all sorts.'

This assertion of White is certainly dogmatic and possibly hasty. He forgot one instance in Shakespeare where 'sort' means *rank*, which he himself quoted in his *Shakespeare's Scholar* (p. 179); in *Meas. for Meas.* (IV, iv, 19) Angelo, in speaking of the noblemen who are to meet the Duke, says to Escalus, 'give notice to such men of sort and suit as are to meet him.' It is almost equally evident, I think, that here, and in line 36, 'sort' means *rank*. The fact is, that this word, like many others, has various shades of meaning, ranging from *class* to *rank;* the particular shade must be determined by the context according to the insight of the reader. —ED.

20. **better bettred**] That is, 'he hath bettered expectation better than you must expect,' etc.—ED.

Leo. He hath an Vnckle heere in *Meſſina*, wil be very much glad of it.

Meſſ. I haue alreadie deliuered him letters, and there appeares much ioy in him, euen ſo much, that ioy could not ſhew it ſelfe modeſt enough, without a badg of bitterneſſe.

Leo. Did he breake out into teares?

Meſſ. In great meaſure.

Leo. A kinde ouerflow of kindneſſe, there are no faces truer, then thoſe that are ſo waſh'd, how much better is it to weepe at ioy, then to ioy at weeping?

26. *badg*] F_1F_4. 30. *kindneſſe,*] *kindness;* Pope. *kindness.* Warb.

22. **wil**] At present, instead of slurring the relative, we slur the verb, and say 'who 'll.'—ED.

23. **much glad**] For other examples of 'much' used adverbially, see ABBOTT, § 51.

26. **modest**] WARBURTON: Of all the transports of joy, that which is attended with tears is least offensive; because, carrying with it this mark of pain, it allays the envy that usually attends another's happiness. This he finely calls a '*modest* joy,' such a one as did not insult the observer, by an indication of happiness unmixed with pain.—EDWARDS (p. 160): Our honest hearted old Poet, who had nothing of the *atrabilaire* in his make (nay, I question whether he had ever heard the *word*) never dreamed of such stuff as that it was *fine* to think one's self *insulted* by the *indication* of *happiness* in another. How different are the reflections he puts in the mouth of good Leonato on this occasion in lines 30–32.—CAPELL (p. 119): Joy wore the modestest garb that joy can do, *i. e.* silence and tears.

26. **badg**] DOUCE (i, 334): In the reign of Edward the Fourth the terms *livery* and *badge* appear to have been synonymous, the former having, no doubt, been borrowed from the French and signifying a thing *delivered.* The *badge* consisted of the master's device, crest, or arms on a separate piece of cloth, or sometimes silver, in the form of a shield, fastened to the left sleeve.—W. A. WRIGHT: A badge was a mark of service; hence appropriately used for a mark of inferiority, and as such an expression of modesty.

29. **measure**] STEEVENS: That is, in abundance.—W. A. WRIGHT: The Authorised version of *Psalm*, lxxx, 5, is 'and givest them tears to drink in great measure,' where the Prayer-Book Version has 'and givest them plenteousness of tears to drink.'

30. **kinde**] That is, natural. DYCE (*Gloss.*) gives what may well be the mnemonic line for this meaning; it is in the description of the painting which Lucrece recalls, of Priam's Troy in which, although there was much that was imaginary, yet it was all so natural as to seem to be reality; it was 'Conceit deceitful, so compact, so kind,' line 1423.—ED.

31. **truer**] JOHNSON: That is, none *honester*, none *more sincere.*

32. **weeping**] RANN: As some profligate heirs are supposed to do; whence the proverb: 'The merriest faces in mourning coaches.'

Bea. I pray you, is Signior *Mountanto* return'd from the warres, or no?

Meſſ. I know none of that name, Lady, there was none ſuch in the armie of any fort.

Leon. What is he that you aske for Neece?

Hero. My couſin meanes Signior Benedick of *Padua*

Meſſ. O he's return'd, and as pleaſant as euer he was.

Beat. He ſet vp his bils here in *Meſſina*, & challeng'd

33. Mountanto] Ff Q, Cam. Glo. Wh. ii. *Montanto* Pope et cet.
37. *for*] *for*, F_4.
40. *bils*] F_2. *bills* Q.
40, 42. *challeng'd*] *chalengde* Q.

33. **Mountanto**] CAPELL (*Notes*, iii, 471) was the first to call attention to the use of this word, as one of the terms of the fencing-school, in Jonson's *Every man in his Humour*, where Bobadil says, 'I would teach [them] the special rules, as your punto, your reverso, your stoccata, your imbroccato, your passada, your montanto' (IV, v, p. 121, ed. Gifford); Vincentio Saviola does not mention it in his *Practise*, but Cotgrave, among other definitions of *Montant*, gives 'an vpright blow, or thrust.' This 'montant' occurs in *Mer. Wives*, II, iii, 27.—ED.—FLETCHER (p. 249): It is the prior interest which Benedick has in Beatrice's heart that makes her, in the opening scene, so eagerly inquire of the Messenger concerning Benedick's present reputation and fortune. How plainly we see her, under the ironical guise which her questionings assume, delighting to draw from her informant one commendation after another of the gentleman's valour and other eminent qualifications.

36. **sort**] See Notes on line 12.

40. **set vp his bils**] STEEVENS: In Nashe's *Haue with you to Saffron-Walden*, 1596, [vol. iii, p. 179, ed. Grosart,] we find: '—hee braues it indefinently [*sic*] in her behalfe, setting vp bills, like a Bear-ward or Fencer, what fights we shall haue, and what weapons she will meete me at.' The following account of one of these challenges is taken from an ancient MS: 'Item a challenge playde before the King's majestie [Edward VI.] at Westminster, by three maisters, Willyam Pascall, Robert Greene, and W. Browne, at seven kynde of weapons. That is to say, the axe, the pike, the rapier and target, the rapier and cloke, and with two swords, agaynst all alyens and strangers being borne without the King's dominions, of what countrie so ever he or they were, geving them warninge by theyr bills set up by the three maisters, the space of eight weeks before the sayd challenge was playde; and it was holden four severall Sundayes one after another.' It appears from the same work that all challenges 'to any maister within the realme of Englande being an Englishe man' were against the statutes of the '*Noble Science of Defence*.' Beatrice means that Benedick published a general challenge, like a prize-fighter.—DOUCE (i, 162): The practice to which [this phrase] refers was calculated to advertise the public of any matters which concerned itself or the party whose bills were set up; and it is the more necessary to state this, because the passages which have been used in explanation might induce the reader to suppose that challenges and prize-fightings were the exclusive objects of these bills. This, however, was not the case. In Northbrooke's *Treatise against dicing, dauncing, vain plaies*, etc., 1579, we are

Cupid at the Flight: and my Vnckles foole reading the 41
Challenge, fubſcrib'd for Cupid, and challeng'd him at
the Burbolt. I pray you, how many hath hee kil'd and 43

43. *Burbolt.*] QFf, Rowe, Pope i. *bird-bolt* Pope ii et seq.
many] *nany* F_3.

43–45. *I...killing.*] Mnemonic lines, Warb.

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told that they used 'to *set up their billis* upon postes certain dayes before, to admonish the people to make resort unto their *theatres.*' In *Histriomastix*, a man is introduced setting up *text billes for playes;* and William Rankins, in his *Mirrour of monsters*, 1587, p. 6, says, that 'players by sticking of their bils in London, defile the streetes with their infectious filthines.' Mountebankes likewise set up their bills. 'Vppon this Scaffold, also might be mounted a number of *Quack-saluing Empericks*, who ariuing in some Country towne, clappe vp their *Terrible Billes*, in the Market-place, and filling the Paper with such horrible names of *diseases*, as if euery disease were a Diuell.'—Dekker's *Lanthorne and Candle-light*, etc., 1609 [vol. iii, p. 293, ed. Grosart]. Again, in *Tales and quick answeres*, printed by Berthelette, bl. let. n. d., a man having lost his purse in London, '*sette vp bylles* in diuers places that if any man of the cyte had found the purse and woulde brynge it agayn to him he shulde haue welle for his laboure. A gentyllman of the Temple *wrote vnder one of the byls* howe the man shulde come to his chambers and told where.' It appears from a very rare little piece intitled *Questions of profitable and pleasant concernings talked of by two olde seniors*, etc., 1594, that Saint Paul's was a place in which these bills, or advertisements, were posted up. Nashe, in his *Pierce Pennilesse*, etc., 1595 [vol. ii, p. 63, ed. Grosart,] speaks of the 'Masterlesse men, that set vp their bills in Paules for services, and such as paste vp their papers on euery post, for Arithmetique and writing Schooles;' we may, therefore, suppose that several of the walks about Saint Paul's cathedral then resembled the present Royal Exchange, with respect to the business that was there transacted. [Possibly, our familiarity with modern methods of advertising, whereof this 'setting up of bills' appears to be the germ, veils our appreciation of the bitterness of the sneer wherein Beatrice places Benedick on a level with trades-folk and prize-fighters.'—ED.]

41. **Flight**] FARMER: The *flight* was an arrow of a particular kind. The title-page of an old pamphlet [reads]: 'A new post—a marke exceeding necessary for all men's arrows: whether the great man's flight, the gallant's rover, the wise man's pricke-shaft, the poor-man's but-shaft, or the fool's bird-bolt.' GIFFORD (*Cynthia's Revels*, p. 370) asserts that 'flights were long and light-feathered arrows, which went level to the mark,' and DYCE (*Gloss.*) follows him, but neither gives any authority. I cannot find that Ascham anywhere refers to 'flights' as a particular kind of arrow. Cotgrave, however, among other meanings of *Volet*, gives: "also, a flight, or light shaft,' where, *possibly*, 'flight' is a misprint for *slight*. The shooting with flights is clearly in strong contrast with the shooting with bird-bolts, and as we know what the latter were, we can certainly infer somewhat of the former.—ED.

43. **Burbolt**] THEOBALD (*Sh. Restored*, p. 175) somewhat needlessly changed this to *Birdbolt*, and also conjectured that it might be 'But-bolt.' It is found elsewhere thus spelled, 'Burbolt,' and probably gives us phonetically the pronunciation then in use, and, certainly, that of the printers; just as we have 'Berrord' for *Bear-*

eaten in theſe warres? But how many hath he kil'd? for indeed, I promis'd to eate all of his killing. 45

Leon. 'Faith Neece, you taxe Signior Benedicke too much, but hee'l be meet with you, I doubt it not. 47

45. *promis'd*] *promiſed* Q. *promiſe* F_4, Rowe, Pope.
46. *'Faith*] *Faith* Q.
47. *hee'l be*] *he'l* F_3F_4, Rowe i. *be meet*] *be met* Cap.

ward. STEEVENS quotes the following from the *Induction* to Marston's *What You Will*, 1607: 'Some boundlesse ignorance should on sudden shoote His grosse knob'd burbolt,' where not only is the same spelling found, but the *bird-bolt* itself is adequately described as 'gross-knobb'd.' Steevens further defines *bird-bolt* as a 'short, thick arrow without a point, and spreading at the extremity, so much as to leave a flat surface, about the breadth of a shilling. Such are to this day in use to kill rooks with, and are shot from a cross-bow.' DOUCE (i, 164) gives a pictorial illustration of several varieties. The meaning of the whole passage, however, is to me extremely obscure. I know of but two attempts at an explanation, and neither is satisfactory. CAPELL'S whole note is as follows: '"flight" is, as the word expresses,—an arrow; sharp, and of greatest speed, sent from cross-bows: the "bird-bolt," the reverse of the other arrow; blunt, and sent from ord'nary bows against rooks etc: Hence the wit of this passage; Benedick's challenge intimates—that he had sharpness and wit to *fly* from Cupid; and the fool's—that his wit was as dull as his, and he in the same danger: If this be not the passage's tendency, the editor gives it up as inexplicable, that is—to him.' Surely, this is *obscurus per obscurius*. DOUCE says, 'the meaning of the whole is—Benedick, from a vain conceit of his influence over women, challenged Cupid at *roving* (a particular kind of archery, in which *flight*-arrows are used). In other words, he challenged him to *shoot at hearts*. The fool, to ridicule this piece of vanity, in his turn challenged Benedick to shoot at crows with the cross-bow and bird-bolt; an inferior kind of archery used by fools, who, for obvious reasons, were not permitted to shoot with pointed arrows: Whence the proverb—"A fool's bolt is soon shot."' Both of these explanations seem to be founded on the assumption that Beatrice refers to a fact, that Benedick actually set up bills and actually challenged Cupid, and that the challenge was actually accepted by the Court Fool. This is, of course, absurd. Nothing of this kind really happened. The question then arises what could have been the circumstances which Beatrice's wit thus distorted. Without a foundation of truth, which her hearers would recognise, the allusion would have been pointless; and Beatrice was not the girl to indulge in pointless sneers. Could it have been the time when Benedick so aired his assurance that he was loved of all women and was treated therefor by Beatrice with such scornful mirth that she gained the title of 'Lady Disdain'? But this does not account for the 'Court Fool.'—ED.

43. **kil'd and eaten**] STEEVENS: So, in *Hen V.* III, vii, 99; '*Rambures.* He longs to eat the English. *Constable.* I think he will eat all he kills.'—W. A. WRIGHT: Cotgrave has: 'Mangeur de charrettes ferrées. A notable kill-cow, monstrous huff-snuff, terrible swaggerer; one that will kill all he meets, and eat all he kills.'

47. **Meet with you**] STEEVENS: A very common expression, and signifies, 'he'll be your match,' 'he'll be even with you.'—GREY (i, 121): Used in the same manner

Meſſ. He hath done good ſeruice Lady in theſe wars.
Beat. You had muſty victuall, and he hath holpe to ease it: he's a very valiant Trencher-man, hee hath an excellent ſtomacke.
Meſſ. And a good ſouldier too Lady.
Beat. And a good ſouldier to a Lady. But what is he to a Lord?
Meſſ. A Lord to a Lord, a man to a man, ſtuft with all honourable vertues.
Beat, It is ſo indeed, he is no leſſe then a ſtuft man: but for the ſtuffing well, we are all mortall.

48. *theſe*] *thoſe* Ff, Rowe.
49–51. Mnemonic lines, Warb.
49. Beat.] Meſ. F_2.
victuall] *vittaile* Q. *victuals* F_4, Rowe, +.
50. *eaſe*] *eate* QF_2. *eat* F_3F_4.
he's] *he is* Q, Steev. '93, Var. Knt, Coll. Sing. Wh. Cam. Sta. Ktly.
50. *valiant*] *valiaunt* Q.
Trencher-man] *trencher man* Q.
52. *too Lady*] *too, lady* QF_4.
58. *ſtuffing well,*] Ff, Rowe ii, Pope. *ſtuffing wel,* Q. *stuffing well;* Rowe i. *stuffing, well!* Han. *stuffing!—well,* Cap. *stuffing,—well,* Theob. et cet (subs.)

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by Barten Holiday, *Marriage of the Arts*, 1618, I, i: '*Astronomia.* Will he prevent her, and go meet her, or else she will be meet with me.'

49. **musty**] For CHALMERS's use of this phrase, in determining the date of this play, see the *Preface* to the present volume.

49. **victuall**] W. A. WRIGHT: Shakespeare elsewhere uses the plural form.

55. **stuft**] STEEVENS: 'Stuffed,' in this instance, has no ridiculous meaning. Mr Edwards observes that Mede, in his *Discourses on Scripture*, speaking of Adam, says, 'he whom God had *stuffed* with so many excellent qualities.'—*Edwards's MS.* —HALLIWELL: Cotgrave gives a phrase nearly parallel with that in the text [s. v. *Estoffe*]: '*Chevaliers de bonne estoffe.* Knights well armed, and well managing their arms.' [Cf. *Rom. & Jul.* III, v, 183: 'Stuff'd, as they say, with honourable parts.' Be it kindly noted, that when parallel passages from Shakespeare are quoted, it is merely to save readers the trouble of looking them out in a Concordance where, of course, many more examples may generally be found; and not for the sake of showing any superior erudition.—ED.]

58. **stuffing well,**] THEOBALD was the first to amend the punctuation and thereby retrieve the meaning. It is true, as FARMER states, that he might have found it in Davenant's *Law against Lovers*, where this speech of Beatrice occurs, as here, in the opening scene. But Theobald was not the man to accept aid without an acknowledgement. He concludes his note with: "Our Poet seems to use the word 'stuffing' here much as Plautus does in his *Mostellaria*, I, iii, [line 13]: 'Non vestem amator mulieris amat, sed vestis fartum.' FARMER says that the reason for this 'abruption' of Beatrice is that she 'starts an idea at the words "stuff'd man," and prudently checks herself in the pursuit of it. A "stuffed man" was one of the many cant phrases for a *cuckold*.' W. A. WRIGHT vindicates Beatrice from this ill-mannered suggestion of Farmer. 'Beatrice,' he says, 'is still thinking of Benedick's

Leon. You muſt not (ſir) miſtake my Neece, there is a kind of merry war betwixt Signior Benedick, & her : they neuer meet, but there's a skirmiſh of wit between them.

Bea. Alas, he gets nothing by that. In our laſt conflict, foure of his ſiue wits went halting off, and now is the whole man gouern'd with one : ſo that if hee haue wit enough to keepe himſelfe warme, let him beare it

61. *there's*] *there is* F_3F_4, Rowe i, Steev. Var. Knt, Sta. Ktly.
between] *betweene* Prætorius Facsimile.
63. *that. In*] *that, in* Q.
64. *foure*] 4 Q.

prowess as a valiant trencher-man. She is free-spoken, but there is no necessity to attribute to her the coarse reference suggested by Farmer . . . for the sufficient reason that if it were so it would have no point in being applied to Benedick, who was unmarried. Nor is there any ground for supposing that Beatrice checks herself for fear of being misinterpreted.' *Pace* Dr Wright, whose word in the interpretation of Shakespeare carries utmost weight, I doubt that Beatrice has in mind Benedick's capacity for stuffing at the table, but that Theobald has hit upon her meaning in his quotation from Plautus : ''Tis not the woman's garment that a lover loves, but what that garment holds,' that is, simply the woman herself.—ED.

58. **we are all mortall**] STAUNTON prints this, like a proverb, in italics.

60, 61. **betwixt . . . between**] Note the two synonyms in almost the same sentence. Possibly, the ear instinctively avoided the use of 'betwixt' before 'them.' Dr MURRAY (*H. E. D.*) says that '*betwixt* is now archaic, *between* is the living word.'—ED.

61. **skirmish of wit**] 'Wit' is used, as here, in its modern sense, more frequently, I think, in this play than in any other of Shakespeare's ; see the first Scene of the last Act.—ED.

64. **fiue wits**] JOHNSON : The 'wits' seem to have been reckoned five, by analogy to the five senses, or the five inlets of ideas.—KNIGHT : In his 141st *Sonnet*, Shakespeare distinguishes between the *five wits* and the *five senses* : 'But my five wits nor my five senses can Dissuade one foolish heart from serving thee.' By the early writers, the 'five wits ; were used synonymously with the five senses ; as in Chaucer (*The Persones Tale*) : 'certis delices ben the appetites of thy fyve wittes, as sight, hieryng, smellyng, savoring, and touching.' [p. 275, ed. Morris.]

66. **warme**] CAPELL (p. 120) : This phrase is proverbial, and spoke of—keeping from harm, out of harm's way. It occurs in *Tam. of the Shr.* II, i, 268 : '*Pet.* Am I not wise ? *Kath.* Yes ; keep you warm.'—STEEVENS : Thus, in *Cynthia's Revels*, II, i : 'Madam, your whole self cannot but be perfectly wise ; for your hands have wit enough to keep themselves warm.'—W. A. WRIGHT : It is still a common saying in Ireland. See *Blackwood's Maga.* September, 1893, p. 367.

66, 67. **bear it for a difference**] An heraldic phrase. CLARK (*Introd. to Heraldry*, p. 115) defines a 'difference' as 'certain figures added to coats of arms, to distinguish one branch of a family from another, and how distant younger branches are from the elder.'—STEEVENS : So, in *Hamlet*, Ophelia says [IV, v, 182] : 'O, you must wear your rue with a difference.'

for a difference betweene himſelfe and his horſe: For it is all the wealth that he hath left, to be knowne a reaſonable creature. Who is his companion now? He hath euery month a new ſworne brother.

Meſſ. I'ſt poſſible?

Beat. Very eaſily poſſible: he wears his faith but as the faſhion of his hat, it euer changes with ỹ next block.

69. *creature.*] *creature*, Q.
70. *month*] *moneth* F_3.
ſworne brother] *sworn-brother* Cap.
71. *I'ſt*] *Iſt* Q. *Is't* F_3. *Is it* F_4, Rowe, +, Mal. Ran. Steev. Var. Knt, Sta. Ktly.
73. *ỹ*] F_1.

67. **horse**] WARBURTON, who changed the preceding line into 'keep himself *from harm*' asks, of the original text, how would keeping himself warm 'make a difference between him and his horse?'—HEATH (p. 101) pertinently remarks that Warburton's question 'deserves only to be answered by another: Did he ever know a horse that had wit enough to keep himself warm?'

68. **wealth**] HANMER needlessly changed this to *wearth*, 'an old English word signifying to *wear* or *wearing* of anything.'—Ed.

69. **companion**] WEISS (p. 288): Beatrice, for all her cleverness, shows that she loves Benedick in the first words she utters in the play. For she asks if he is returned from the wars, and gives him a fencing-term for a nickname, to pretend a profound unconcern; then disparages him in a most lively way, and asks whom he has now for a companion, seeming to allude to men, but expecting to know by the answer if his affections have become involved with any woman. [See line 77.]

70. **sworne brother**] HUNTER (I, 244): This is one of the popular phrases of England to denote strict alliances and amities, and has survived the recollection of the circumstances in which the term arose. The *fratres conjurati* were persons linked together in small fellowships, perhaps not more than two, who undertook to defend and assist each other in a military expedition under the sanction of some stricter tie than that which binds the individuals composing a whole army to each other. They are found in genuine history as well as in the romances of chivalry.—STEEVENS: Thus, 'we'll be all three sworn brothers to France.'—*Hen. V.* II, i, 13. [I think Capell is unquestionably right in joining these two words with a hyphen: 'sworn-brother.'—ED.]

72. **faith**] CAPELL: This means, fidelity, constancy; constancy in friendships, companionships.

73. **block**] STEEVENS: A 'block' is the mould on which a hat is formed, sometimes used for the hat itself.—STAUNTON: As the mutability of fashion was shown in nothing so much as in the head-dresses of both sexes, these blocks must have been perpetually changing their forms.—RUSHTON (*Sh.'s Euphuism*, p. 52) quotes the following from Lyly's *Euphues* [p. 323, ed. Arber]: Thy friendship *Philautus* is lyke a new fashion, which being vsed in the morning, is accompted olde before noone, which varietie of chaunging, being oftentimes noted of a graue Gentleman in *Naples*, who hauing bought a Hat of the newest fashion, and best block in all Italy, and wearing but one daye, it was tolde him yat it was stale, he hung it vp in his studie, and viewing al sorts, al shapes, perceiued at ye last, his olde Hat againe to

Meſſ. I ſee (Lady) the Gentleman is not in your bookes. 75

come into the new faſhion, where-with ſmiling to himſelfe he ſayde, I haue now liued compaſſe, for *Adam's* olde Apron, muſt make *Eue* a new kirtle. . . . I ſpeake to this ende *Philautus*, yat I see thee as often chaunge thy head as other do their Hats . . . but when thou ſhalt see that chaunge of friendſhips ſhal make thee a fat Calfe and a leane Cofer, that there is no more hold in a new friend then a new faſhion, yat Hats alter as faſt as the Turner can turne his block,' etc. [In the foregoing extract, it is evident, that in order to make a jingle with 'cofer,' Lyly 'clepeth calf, *cauf*,' a pronunciation denounced by Holofernes, in *Love's Lab. Loſt*.—ED.]

75. **not in your bookes**] As HALLIWELL says, the origin of this phrase is very doubtful; whatever its special meaning may be, it is clear that Beatrice perverts it to the ordinary meaning of books in a library. 'This phrase,' observes JOHNSON, 'is used, I believe, by more than understand it. "To be in one's books" is to be in one's *codicils*, or *will, to be among friends set down for legacies*.'—KENRICK, in his *Review* of Dr Johnson's edition, made merry over this definition, and asserted that the phrase referred to *albums*, wherein the owner's friends subscribed their names together with some compliment or device. 'It was very natural, therefore,' he continues, for [the owners of the albums] to say, in speaking of their favourites or friends that they were in their books; and of their enemies, that they were not in their books.' Furthermore, Kenrick observes with pertinency: 'It is a thousand to one if the Last Will and Testament of the buxom Beatrice was written; and a much greater chance if it had codicils annexed to it.'—BARCLAY, who feebly defended Dr Johnson, says (p. 76) that in Beatrice's reply there is a plain allusion 'to the custom, prevalent among lovers, of writing their names in the books belonging to each other.'—STEEVENS, fertile in explanations, supposes that the 'books' are 'memorandum-books, like the visiting books of the present age; or, perhaps, the allusion is to matriculation at the university. So, in *Ariſtippus, or the Jovial Philoſopher*, 1630: "You must be matriculated and have your name recorded in Albo Academiæ." [*Album* was originally used as a professedly Latin word, and so inflected.—*H. E. Dict.*] Again, in Palsgrave's *Acolaſtus*, 1540: "We weyl haunse thee, or set thy name into our felowship boke, with clappynge of handes," etc. I know not exactly to what custom this last quoted passage refers, unless to the *album;* for just after the same expression occurs again: that "—from henceforthe thou may'st have a place worthy for thee in our *whyte;* from hence thou may'st have thy name written in our boke." It should seem from the following passage in *Taming of the Shrew*, that the phrase might have originated in the Herald's Office: "A herald, Kate! oh, put me in thy books!" [II, i, 225].'—FARMER: The phrase originally meant to be in the list of retainers. Sir John Mandeville tells us, 'alle the mynſtrelles that comen before the great Chan ben . . . entred in his bookes, as for his own men.'—MALONE: A *ſervant* and a *lover* were in Cupid's Vocabulary synonymous. Hence, perhaps, this phrase was applied equally to the *lover* and the *menial attendant*. [But, as W. A. WRIGHT remarks, this suggestion of Malone 'does not suit the relationship between Benedick and Beatrice.' Dr WRIGHT himself prefers, as 'perhaps the most probable,' the derivation of the phrase 'from the memorandum or visiting books which contained a list of personal friends and acquaintances.' But to this derivation, and to one or two others, I think an objection lies in the use of the plural *books*. It is this same plural which, I imagine, led Dr Johnson

Bea. No, and he were, I would burne my ſtudy. But I pray you, who is his companion? Is there no young ſquarer now, that will make a voyage with him to the diuell? 76

Meſſ. He is moſt in the company of the right noble *Claudio.* 80

Beat. O Lord, he will hang vpon him like a diſeaſe: he is ſooner caught then the peſtilence, and the taker runs preſently mad. God helpe the noble *Claudio*, if hee 84

76–79. Mnemonic, Warb. Theob. et seq.
76. *and he*] *if he* Pope, Han. *an he* 79. *diuell*] *Devil* F_3F_4.

to suggest a corresponding plural, *codicils;* he apparently felt the incongruity of explaining, at first hand, the plural *books* by the singular *Will*, he therefore put 'codicils' first and let 'Will' follow it. So, too, in regard to an 'album' and a 'visiting list,' had either of these been meant, would not the phrase have been in the singular, 'he is not in your book'? This objection, however, does not lie against the books or the records of a corporation or of a College, which, where there is not a distinctive name, such as the 'Black Book of the Exchequer,' are always in the plural. Hence I accept one of Steevens's suggestions and am inclined to think that in early times (Dr MURRAY in the *H. E. D.* gives an example as early as 1509) the phrase may have originated in the books or records of a corporation. In Greene's *Quippe for an Vpstart Courtier*, we find: 'the churlish illiberality of their mindes, bewraide their fathers were not aboue three poundes in the kinges bookes at a subsidie.' p. 215, ed. Grosart.—ED.]

76. **and he were**] It is well enough to explain that 'and' is here used for *an*, equivalent to *if*, but for the sake of euphony it would be well to retain 'and' in the text.—ED.

77. **his companion**] Again Beatrice's eager solicitude to discover in this roundabout way whether or not Benedick were still heart-free. See Weiss's note on line 69.

78. **squarer**] JOHNSON: This I take to be a choleric, quarrelsome fellow, for in this sense Shakespeare uses the word to *square*.—STAUNTON: It may, perhaps, mean *quarreller*, as to *square* or to *dispute*.—R. G. WHITE (ed. ii): Boys now about to fight square off at each other; but, perhaps, Shakespeare wrote 'young *squire*.' [Cotgrave has: '*Se quarrer*. To strout or square it, looke big on't, carrie his armes a kemboll braggadochio-like.' And see Notes in this ed. on *Mid. N. D.* II, i, 29.—ED.]

78. **that will**] ALLEN (MS): That is, who is resolved, is determined.

84. **God**] LADY MARTIN (p. 302): In some recent reproductions of Shakespeare's plays, the frequent repetition of the name of the Deity has struck most painfully upon my ear. I suppose, when Shakespeare wrote, the familiar use of this sacred name, like many other things repugnant to modern taste, was not generally condemned. In this play, the name of 'God' occurs continually, and upon the most trivial occasions. It so happens that it rises to Beatrice's lips more often than to any other's. In the books from which I studied, 'Heaven' was everywhere substituted for it; and I confess the word sounds pleasanter and softer to my ear, besides being less irreverent. I cannot help the feeling, though it may be considered fastid-

haue caught the Benedict, it will coſt him a thouſand pound ere he be cur'd.

Meſſ. I will hold friends with you Lady.

Bea. Do good friend.

Leo. You'l ne're run mad Neece.

Bea. No, not till a hot Ianuary.

Meſſ. *Don Pedro* is approach'd.

Enter don Pedro, Claudio, Benedicke, Balthaſar, and Iohn the baſtard.

Pedro. Good Signior *Leonato*, you are come to meet your trouble: the faſhion of the world is to auoid coſt, and you encounter it.

Leon. Neuer came trouble to my houſe in the likenes of your Grace: for trouble being gone, comfort ſhould remaine: but when you depart from me, ſorrow abides, and happineſſe takes his leaue.

Pedro. You embrace your charge too willingly: I thinke this is your daughter.

Leonato. Her mother hath many times told me ſo.

85. *Benedict*] Q. *Benedicke* F_2. *Benedick* F_3F_4.

86. *he be*] *a be* Q. *it be* Ff, Rowe, Pope, Han. *a' be* Cam.

89. *You'l ne're*] *You will neuer* Q, Cap. Steev. Var. Coll. Sing. Dyce, Sta. Ktly, Cam. Wh. ii.

92. Enter don Pedro,] Enter Don Pedro, attended; Cap.

Scene II. Pope, Han.

94. *you are*] *are you* Q, Coll.

95. *trouble:*] *trouble?* Coll.,

96. *encounter*] *incounter* Q.

101. *too willingly*] *more willingly* Ff. *most willingly* Rowe, Pope, Han.

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ious. The name of the Deity, I think, should never rise lightly to the lips, or be used upon slight cause. There are, of course, occasions when, even upon the stage, it is the right word to use. But these are rare, and only where the prevailing strain of thought or emotion is high and solemn.

84. **presently**] That is, immediately. See Shakespeare, *passim*.

87. **I will**] That is, I wish to, I prefer to; 'will' is here used as in line 78.

89. **run mad**] Referring to what Beatrice has just said that the taker [of the Benedick] runs presently mad. Of course, the emphasis in the line falls on 'You.'

93. **Iohn the bastard**] W. A. WRIGHT: [This distinguishing appellation] probably accounts for his moody, discontented character. Bacon (*Essay of Envy*, p. 30) says: 'Deformed Persons, Eunuches, and Old Men, and Bastards, are *Envious*: For he that cannot possibly mend his owne case, will doe what he can to impaire anothers.'

101. **charge**] JOHNSON: That is, your burden, your incumbrance.—W. A. WRIGHT: Hence responsibility, expense, and so equivalent to 'cost' in line 95.

Bened. Were you in doubt that you askt her?

Leonato. Signior Benedicke, no, for then were you a childe.

Pedro. You haue it full Benedicke, we may gheſſe by this, what you are, being a man, truly the Lady fathers her ſelfe: be happie Lady, for you are like an honorable father.

Ben. If Signior *Leonato* be her father, ſhe would not haue his head on her ſhoulders for al Meſſina, as like him as ſhe is.

Beat. I wonder that you will ſtill be talking, ſignior Benedicke, no body markes you.

104. *doubt*] *doubt ſir* Q, Theob. Warb. Johns. Cap. Mal. Ran. Steev. Var. Coll. Sing. Dyce, Sta. Glo. Wh. ii.

107. *we may*] *you may* Rowe ii, Pope.

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104. **Were you in doubt,** etc.] FLETCHER (p. 250): In all [the conversation with the Messenger] the lady's part of the dialogue seems inspired quite as much by the desire to hear good news of Benedick as by the love of turning him into ridicule; it is of his 'good parts' that she is chiefly thinking. But he no sooner makes his appearance, than he re-awakens all her resentment by indulging, in the first words that he utters, his habit of satirical reflection upon her sex. And accordingly, in the altercation that follows, we find the whole ardour and ingenuity of [Beatrice] exerting themselves to humble and silence, if possible, the satirical loquacity of this vivacious cavalier. [The adoption of the 'sir' of the Qto somewhat softens the rudeness of the speech.—ED.]

107. **full**] That is, completely, thoroughly; examples of the use of 'full' in this sense may be found in the *H. E. D. s. v.* 4. In *Sporting* language of to-day, Don Pedro would have said: 'You have a *facer*, Benedick.'—ED.

108, 109. **fathers her selfe**] STEEVENS: This phrase is common in Dorsetshire: 'Jack fathers himself;' is like his father—STAUNTON: There was a French saying to the same effect, older than Shakespeare's time: 'Il pourtrait fort bien à son père.'

114, 115. **I wonder,** etc.] SCHLEGEL (ii, 166): The exclusive direction of the raillery of Beatrice and Benedick against each other is in itself a proof of their growing inclination.—Mrs JAMESON (i, 131): This assertion of Schlegel is not unlikely; and the same inference would lead us to suppose that this mutual inclination had commenced before the opening of the play. In the unprovoked hostility with which she falls upon him in his absence, in the pertinacity and bitterness of her satire, there is certainly great argument that he occupies much more of her thoughts than she would have been willing to confess, even to herself.—ANON. (*Blackwood's Mag.* April, 1833, p. 542): They are not in love; but Beatrice thinks him a proper man, and he is never an hour out of her head.—LADY MARTIN (p. 303): The others turn away to converse together, but Beatrice, indignant at what she considers Benedick's impertinent speech to her uncle, addresses him tauntingly.

114. **still**] That is, always; as in Shakespeare, *passim*.

Ben. What my deere Ladie Diſdaine ! are you yet liuing ?

Beat. Is it poſſible Diſdaine ſhould die, while ſhee hath ſuch meete foode to feede it,as Signior Benedicke? Curteſie it ſelfe muſt conuert to Diſdaine,if you come in her preſence.

Bene. Then is curteſie a turne-coate, but it is certaine I am loued of all Ladies, onely you excepted: and I would I could finde in my heart that I had not a hard heart,for truely I loue none.

Beat. A deere happineſſe to women,they would elſe haue beene troubled with a pernitious Suter, I thanke God and my cold blood,I am of your humour for that,I had rather heare my Dog barke at a Crow, than a man ſweare he loues me.

Bene. God keepe your Ladiſhip ſtill in that minde, ſo ſome Gentleman or other ſhall ſcape a predeſtinate ſcratcht face.

119. *to feede it*] *to feed on* Ktly conj. Huds. *to feed her* Ktly conj. Huds. conj. Wagner conj.
124. *a hard*] *an hard* Rowe.
127. *pernitious*] *pertinacious* Grey (i, 122.)
133. *ſcratcht*] *ſcracht* F_3.

116. **Disdaine**] LLOYD (p. 198): Again at the masked ball it is his charge against her that she is 'disdainful,' and disdain is a complaint that scarcely occurs but to a lover; hence it is Hero's charge, 'No, truly, Ursula, she is too *disdainful*, I know her spirits are as *coy* and wild,' etc. [See Note on II, i, 267.—ED.]

120. **conuert**] W. A. WRIGHT: Here used intransitively, as in *Rich. II:* V, i, 66: 'The love of wicked men converts to fear.' The Geneva Version (1560) of 1 Kings, xiii, 33, is 'Howbeit after this, Ieroboam conuerted not from his wicked way.'

123. **you excepted**] ABBOTT (§ 118): We find 'excepted' placed after a noun or pronoun, apparently as a passive participle, as in the present case, and, secondly, before, as a preposition, as in 'Always excepted my dear Claudio.'—III, i, 98. The same is true of 'except'; where the absence of inflections leaves it uncertain, in many instances, whether it be a preposition or a participle.

126. **A deere happinesse**] W. A. WRIGHT: That is, a precious piece of good luck.

132. **predestinate**] For many other examples of verbs ending in *-te*, *-t*, and *-d*, which 'on account of their already resembling participles in their terminations, do do not add *-ed* in the participle,' see ABBOTT, § 342.—W. A. WRIGHT: It might be maintained that these forms are derived from the Latin form of the participle in *-atus* [see Earle's *Philology of the Eng. Tongue*, § 309.—ED.], but there is no evidence of this, and there are many instances of verbs ending in *d* or *t* the participles of which drop the *d* of the termination. See 'consummate,' III, ii, 2.

Beat. Scratching could not make it worſe, and 'twere ſuch a face as yours were.

Bene. Well, you are a rare Parrat teacher.

Beat. A bird of my tongue, is better than a beaſt of your.

Ben. I would my horſe had the ſpeed of your tongue, and so good a continuer, but keepe your way a Gods name, I haue done.

Beat. You alwaies end with a Iades tricke, I know you of old.

134. *and 'twere*] *if 'twere* Pope, Han. *an 'twere* Rowe, Theob. Warb. et seq.

134, 135. As mnemonic lines, Warb.

135. *yours were*] *yours* Coll. MS, Huds.

136. *Parrat teacher*] *Parrat-teacher* F_3F_4, Rowe. *parrot-teacher* Theob. et seq.

138. *your.*] *yours.* QFf.

140. *a Gods*] QFf, Rowe, Pope, Han. *i' God's* Cap. Cam. Glo. Wh. ii. *o' God's* Theob. et cet.

135. **yours were**] COLLIER (ed. ii): In the MS 'were' is erased; . . . though it was certainly the language of Shakespeare's day; therefore we preserve it. —DYCE (ed. iii) quotes this note of Collier, and then adds: 'The old text may be right; but, I confess, I am not quite satisfied with it.'—See ABBOTT (§ 301) where examples are given of the use of an obsolete subjunctive which is often used 'where any other verb would not be so used, and indeed where the subjunctive is unnecessary or wrong, after *if*, *though*, etc., and in dependent clauses.'—W. A. WRIGHT: Cf. 'He were an excellent man that were made,' etc.,—II, i, 9. In Latin also the subjunctive is used for the indicative, and its presence is accounted for by the assimilating power of a neighbouring clause. [In *N. & Qu.* Ser. 5th, vol. xii, p. 244, 'F.' suggests the plausible emendation: 'such a face as *you wear*.' This, however, might imply that Beatrice refers merely to a passing expression,—the face that Benedick wore at that minute and not to his natural face. Dr Wright's view is clearly correct, that 'were' here is attracted by ''twere' in the preceding line. Dr Wright cites Latin usage; the same assimilation or attraction takes place in Greek. See Goodwin's *Greek Moods and Tenses*, § 64. I am, therefore, not sure that the foregoing note from Abbott is strictly applicable to this second 'were.'—ED.]

140. **continuer**] MADDEN (p. 55): Now can the happy possessor of a good continuer (as a stayer was then called by horsemen) realise the force of the ditty, 'As true as truest horse, that yet would never tire.'

142. **Iades tricke**] Twice elsewhere (*All's Well*, IV, v, 64, and *Tro. & Cres.* II, i, 21) Shakespeare refers to a 'jade's trick,' but in no instance can it be inferred what the particular trick is, if there be one. Perhaps the resources of a worn-out, old horse in the way of biting, stumbling, bucking, kicking are unsearchable; and in literature the trick must be inferred from the context. Here, I think, Ben Jonson helps us; W. A. WRIGHT quotes from *Every Man in his Humour*, III, ii, p. 82, ed. Gifford, where Cob says: 'An you offer to ride me with your collar, or halter either, I may hap shew you a jade's trick, sir.' In Cash's questioning reply, which seems to have escaped Dr Wright's attention, we find the meaning we look for in Beatrice's retort. 'O,' says Cash, 'you'll slip your head out of the collar?' As soon as Beatrice

Pedro. This is the ſumme of all: *Leonato,* ſignior *Claudio,* and ſignior *Benedicke*; my deere friend *Leonato*, hath inuited you all, I tell him we ſhall ſtay here, at the leaſt

144. *This is*] *That is* Q, Coll. Cam. Wh. ii.

all: Leonato,] QFf, Rowe, Pope. *all: Don John,* Han. Ran. *all.—Leonato,*—Coll. i, iii. *all, Leonato.*—Coll. ii, Cam. Rlfe, Wh. ii, Dtn. *all: Leonato,*—Theob. et cet.

145. *Benedicke;*] *Benedicke,* Q, Coll. ii, Cam. Wh. ii. *Benedick,*—Theob. et cet.

146. *tell him*] *tell you* F_3F_4, Rowe i.

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has fairly collared Benedick he says 'he is done,' and by this jade's trick, slips his head out of the collar, and Beatrice may talk to the empty air. TIECK, followed by Dr A. SCHMIDT, translates the phrase: 'mit lahmen Pferdegeschichten;' WILBRANDT translates it by: 'mit lahmen Gaulswitzen;' SIMROCK by: 'mit einem Stallknechtswitz;' FRANÇOIS-VICTOR HUGO by: 'une malice de haridelle;' MONTÉGUT by: 'une ruade de haridelle;' and LE TOURNEUR by: 'une epigramme à quatre jambes,' which he explains in a footnote, as 'une comparison de bête, grossière, brutale.' We have, therefore, no aid from foreign sources.—ED.

142. FLETCHER (p. 251): Here it must be admitted the lady's object is evidently to talk the gentleman down, by dint not only of perseverance, but of poignant wit and merciless retort. She has no opportunity for argument, were she ever so much inclined to use it; for it is by anything but argument that Benedick himself carries on his verbal warfare against her sex; in this matter, as Claudio says, he 'never could maintain his part, but in the force of his will.' And this pertinacity of assertion in him is rendered more annoying by his rather obtrusive loquacity; for this over-talkativeness, let us observe, is not merely attributed to him by Beatrice under the excitement of their 'skirmishes of wit;' we find it, in the opening of the second Act, coolly descanted on by herself and her uncle, and deliberately placed in contrast with the taciturnity of Don Pedro's brother. Beatrice, then, we repeat, if she will maintain the honour of her sex at all, has no choice but to fight Benedick with his own weapons of unsparing raillery; and in the use of these, possessing, with superior exuberance of invention, the great advantage of 'having her quarrel just,' she constantly proves herself an over-match for him. This is the kind of defeat most mortifying of all to a man of his character,—the more humiliating that he receives it from a woman,—the most irritating of all from the woman for whom he really entertains the like personal preference that she cherishes for him. Hence it is, that this 'merry-hearted, pleasant-spirited' lady, as everybody else finds her to be, seems to him an incarnate fury,—as we find him declaring just after this first skirmish, in reply to Claudio's commendations of Hero's personal charms.

144–146. **This . . . all**] The correct punctuation of these puzzling lines seems to have been given by COLLIER (ed. ii) who, after beginning with *That* of the Qto instead of 'This,' reads as follows: 'That is the sum of all, Leonato.—Signior Claudio, and signior Benedick, my dear friend Leonato hath invited you all.' His note thereon is: 'Don Pedro, we must suppose, has been talking apart with Leonato; and, ending with this sentence, turns to Claudio and Benedick to tell them the subject and result of his conversation.' This punctuation the CAMBRIDGE EDITORS adopted first in their own ed., and afterward in the *Globe* ed., and this in turn has been followed by ROLFE, WHITE, ii, DEIGHTON, and, naturally, by W. A. WRIGHT in

a moneth, and he heartily praies ſome occaſion may detaine vs longer: I dare ſweare hee is no hypocrite, but praies from his heart.

Leon. If you ſweare, my Lord, you ſhall not be forſworne, let mee bid you welcome, my Lord, being reconciled to the Prince your brother: I owe you all duetie.

Iohn. I thanke you, I am not of many words, but I thanke you.

Leon. Pleaſe it your grace leade on?

150, 151. *forſworne,...Lord,...brother:*] QFf (subs.). *forsworn;...Lord, ...brother;* Rowe. *forsworn. ...lord,... brother;* Pope. *forsworn.—...lord,... brother;* Theob. ii, Warb. Johns. *forsworn. ...Lord;...brother,* Han. Cap. et cet (subs.).

151–153. *let...duetie.*] To Don John. *Let...duty.* Han. Cam. Wh. ii.

158. Exeunt. Manet...] Exeunt all but... Rowe.

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the *Clarendon* ed. In a note the CAMBRIDGE EDITORS say: 'We must suppose that during the "skirmish of wit" between Benedick and Beatrice, from line 111 to line 143, Don Pedro and Leonato have been talking apart and making arrangements for the visit of the Prince and his friends, the one pressing his hospitable offers, and the other, according to the manners of the time, making a show of reluctance to accept them.' I suppose that the majority of Editors, who follow THEOBALD, assume that Don Pedro is about to tell Claudio and Benedick of Leonato's proffered hospitality, and begins: 'Leonato—'; he then pauses, conscious that so much kindness deserves some recognition choicer than the bald, bare name, and so repeats the name prefixed with 'my dear friend.' HANMER changed the former 'Leonato' into *Don John*, because, I suppose, he thought that Don Pedro would hardly have said that Leonato had invited them 'all' when only two, Claudio and Benedick, are mentioned. COLLIER, in his ed. iii, deserted the excellent punctuation of his ed. ii. —ED.

150–153. **If . . . duetie**] The modern punctuation is the result of a gradual evolution. POPE saw the need of a full stop after 'forsworne'; THEOBALD indicated that the words following 'forsworne' were addressed to Don John by placing a dash before them,—a mode of indicating a change of address which has obtained in every critical edition of Shakespeare from the days of Theobald down to, but not including, the CAM. ED. HANMER, finally, gave the punctuation (see *Text. Notes*) which has been substantially adopted by all editors since CAPELL.—ED.

154. **I thanke you**] Sir J. HAWKINS: The gloominess of Don John's character is judiciously marked by making him averse to the common forms of civility.—W. A. WRIGHT: It might be added that bluntness of manner does not of necessity indicate honesty of purpose.

156. **Please it**] ABBOTT (§ 361): 'Please' is often found in the subjunctive, even interrogatively; 'Please it you that I call.'—*Tam. of the Sh.* IV, iv, 1; 'Please it your majesty Command me any service to her thither?'—*Love's Lab. Lost*, V, ii, 311. It then represents our modern 'may it please,' and expresses a modest

Pedro. Your hand *Leonato*,we will goe together.
Exeunt. Manet Benedicke and Claudio.
Clau. *Benedicke*, didſt thou note the daughter of ſignior *Leonato*?
Bene. I noted her not, but I lookt on her.
Clau. Is ſhe not a modeſt yong Ladie?
Bene. Doe you queſtion me as an honeſt man ſhould doe, for my ſimple true iudgement? or would you haue me ſpeake after my cuſtome, as being a profeſſed tyrant to their ſexe?
Clau. No, I pray thee ſpeake in ſober iudgement.
Bene. Why yfaith me thinks ſhee's too low for a hie praiſe, too browne for a faire praiſe, and too little for a great praise, onely this commendation I can affoord her, that were ſhee other then ſhe is, ſhe were vnhandſome, and being no other, but as ſhe is, I doe not like her.

158. Manet] Manent Q. Scene III. Pope, Han.
166. *their*] *her* Cap. conj.
167. *pray thee*] *prethee* Ff. *prithee* Rowe. *pry'thee* Pope, Theob. i. *pr'ythee* Theob. ii, Warb. Johns.
168. *yfaith*] *Ifaith* F_3. *i' faith* F_4 et seq.
a hie] QF_2. *an high* F_3F_4, Rowe, +. *a high* Cap. et seq.

doubt. [For the common omission of *to* before the infinitive 'lead,' see ABBOTT, § 349, if necessary.]

163–166. A very noteworthy confession by Benedick that his raillery against 'their sexe,' and, by inuendo, against marriage, is not genuine, but assumed; the subject was merely a fertile one, whereon to expend his exuberant wit. This seems to have been quite overlooked by all critics. I cannot recall any who have noticed this phase of Benedick's complex character.—ED.

164. **simple**] That is, frank, honest, sincere; its classical meaning.

165. **tyrant**] An extremely unusual use of the word, wherein there cannot be involved the idea of dominion, usurped or otherwise. The hatred felt for a tyrant is transferred to the objects of his tyranny.—ED.

168. **me thinks**] If needful, see WALKER, *Vers.* p. 280; ABBOTT, § 297, *ad fin.*, or the notes on *Ham.* V, ii, 63, in this ed. It is to be borne in mind that 'thinks' here, comes from the Anglo-Saxon *thincan*, to seem, to appear, and not from *thencan*, to think.

168. **hie praise**, etc.] ALLEN: That is, to be praised as high, too brown to be praised as fair, and too little to be praised as tall ('great' = *grandis*, French *grande*).

172. **like her**] THOMAS WHITE (p. 29): Signior Benedick reminds us of the man in the epigram: 'Non amo te, Sabidi, nec possum dicere quare,' etc. [*Martial*, i, 32.—the well-known epigram, which was imitated in the seventeenth century to fit Dr Fell, Bishop of Oxford, who died in 1686: 'I do not love thee, Doctor Fell,' etc.—ED.]

Clau. Thou think'ſt I am in ſport, I pray thee tell me truely how thou lik'ſt her. 173

Bene. Would you buie her, that you enquier after her? 175

Clau. Can the world buie ſuch a iewell?

Ben. Yea, and a caſe to put it into, but ſpeake you this with a ſad brow? Or doe you play the flowting iacke, to 179

173. *think'ſt*] *thinkest* Steev. Var. Knt, Coll. Dyce, Cam. Sta. Ktly, Wh. ii.
174. *lik'ſt*] *likest* Steev. Knt, Dyce, Cam. Sta. Ktly.
175. *buie*] *buy* Ff.
178. *into*] *in too* Han.

178. **Yea**] MARSH (p. 578): Our affirmative particles, *yea* and *yes*, *nay* and *no* were formerly distinguished in use. The distinction was that *yea* and *nay* were answers to questions framed in the *affirmative;* as, Will he go? *Yea* or *Nay*. But if the question was framed in the *negative*, Will he *not* go? the answer was *Yes* or *No*. . . . The etymological ground of this subtlety has not been satisfactorily made out. . . . It may be doubted whether modern scholars would have detected the former existence of this obsolete nicety if it had not been revealed to us by Sir Thomas More's criticism upon Tyndale, for neglecting it in his translation of the New Testament. That it was, in truth, too subtle a distinction for practice is shown by Sir Thomas More himself, for he misstates the rule when condemning Tyndale for the violation of it, and what is not less remarkable is the fact that Horne Tooke, Latham (*Eng. Lang.* ed. ii, p. 528), and Trench (*Study of Words*, 156), have all referred to or quoted More's observations, without appearing to have noticed the discrepancy between the rule, as he states it, and his exemplification of it. The passage will be found in *The Confutacyon of Tyndales Aunswere made anno* 1532, by Syr Thomas More, p. 448 of the collected edition of More's works, 1557. [The passage will be found in the *Century Dict.* s. v. *Yea*,—with the error noted by Marsh of 'No' for *Nay* corrected in brackets. In the present line, Benedick answers correctly, but, as W. A. WRIGHT remarks, 'Shakespeare does not always observe this rule, and even in the earliest times, the usage appears not to have been consistent.' For instance, in *Mid N. D.* IV, i, 213 (of this ed.) Demetrius asks 'Do not you thinke, The Duke was heere, and bid vs follow him?' To which Hermia should have replied *Yes*, but instead, she says 'Yea.'—ED.]

179. **sad**] That is, serious, grave.

179. **flowting iacke**] 'Jack' is a common term of contempt and reproach, of which a *Concordance* will furnish at least fifteen or sixteen examples. It is perhaps worth while to notice that the word had so completely lost all connection with a proper name that in the Folio, as well as in the Qto, it is spelled without a capital, while 'Cupid' and 'Vulcan,' 'Hare-finder' and 'Carpenter' all have capitals, in both editions. Whatever difficulty there is in the whole passage lies in the word 'flowting,' which was first adequately explained by STAUNTON, who adduced a passage in Puttenham's *Arte of English Poesie*, 1589, where an illustration is given of '*Antiphrasis* or the Broad floute,' as follows: 'Or when we deride by plaine and flat contradiction, as he that saw a dwarfe go in the streete said to his companion that walked with him: See yonder gyant: and to a Negro or woman blackemoore, in good sooth ye are a faire one, we may call it the broad floute.' [p. 201, ed. Arber.]

tell vs Cupid is a good Hare-finder, and Vulcan a rare 180
Carpenter : Come, in what key ſhall aman take you to
goe in the ſong? 182

181. *aman*] F_1.

The 'broad floute' in the present sentence is thus set forth by TOLLET: 'Do you scoff and mock in telling us that Cupid, who is blind, is a good hare-finder, which requires a quick eye-sight; and that Vulcan, a blacksmith, is a rare carpenter?' Or as R. G. WHITE tersely expresses it: 'do you mean to tell us that the blind boy has the eyes of a greyhound, and that Vulcan's forge and anvil are used to work wood?' —W. A. WRIGHT: Etymologically, 'floute' is the same as 'flute,' used as a verb, *to play the flute;* and hence, metaphorically, *to cajole, to wheedle.* Kilian, in his *Etymologicum Teutonicae Linguae* (1777), has 'Fluyten. Fistula canere, tibiis canere, & *metaph.* Mentiri, blandè dicere.'

180. **Hare-finder**] W. A. WRIGHT: In 'The Lawes of the Leash or Coursing' as given in Markham's *Country Contentments*, 1675, p. 42, we find 'That he which was chosen Fewterer, or letter-loose of the Grey-hounds, should receive the Grey-hounds match [t] to run together into his Leash, as soon as he came into the field, and to follow next to the Hare-finder till he came unto the Form.' And in Harsnet's *Declaration of Popish Impostures*, 1603, p. 64: 'They that delight in hunting, . . . doe vse to haue an Hare-finder, who setting the Hare before, doth bring them speedily to their game.'—MADDEN (p. 172): First comes the hare-finder, most venerable of institutions. For Arrian, writing some fourteen centuries before our diarist, tells us that in his day it was the custom to send out hare-finders (*τούς κατοπτεύσοντας*) early in the morning of the coursing days. To detect a hare in brown fallow or russet bracken needs sharp and practised eyes.—SCHMIDT (*Notes to Trans.* p. 248): All the explanations hitherto given of this passage are to me perfectly unintelligible, not alone in themselves, but even more in reference to the circumstances under which Benedict's [*sic*] speech is delivered. It is clear, that up to this point, Benedict has not supposed that Claudio has conceived a serious affection for Hero, and has answered Claudio's remarks in his customary antagonistic style; but, when Claudio terms the lady a jewel, then Benedict is puzzled. The train of thought in his reply may be, perhaps, as follows: 'Art thou in earnest or art thou joking in thus speaking of indifferent things, nay, of stuff and nonsense which is neither here nor there? Thou mightest just as well tell me that Cupid is a good hare-finder, and Vulcan a good carpenter. What have I to do with the god of Love or the god of Labour?'—ULRICI (*Footnote* to the foregoing): Benedict [*sic*] says in effect: Dost thou speak in earnest? Art thou really wounded by Cupid's arrow? Or, as hitherto, is Cupid, as far as thou art concerned, only a Hare-finder, who is dangerous only to wanton hares, and Vulcan a good carpenter who will provide Cupid not with brazen, mortal arrow-heads, but only with wooden buttshafts? That is, Is thy love an earnest passion or mere sensuousness and superficial inclination? [Later, in his *Lexicon*, Dr SCHMIDT suggests that the word should be *hair-finder*, one who finds fault easily (Cf. the German *ein Haar finden*); the excellent Lexicographer overlooked the fact, I fear, that Shakespeare was *not* German by birth, and that his idioms are not purely Teutonic; *hair-finder* demands, in this connection, a commentary more profound than, possibly, English research can supply. Dr MURRAY knows it not.—ED.]

Clau. In mine eie, ſhe is the ſweeteſt Ladie that euer I lookt on.

Bene. I can ſee yet without ſpectacles, and I ſee no ſuch matter : there's her coſin, and ſhe were not poſſeſt with a furie, exceedes her as much in beautie, as the firſt of Maie doth the laſt of December : but I hope you haue no intent to turne husband, haue you ?

Clau. I would ſcarce truſt my ſelfe, though I had ſworne the contrarie, if *Hero* would be my wife.

Bene. Iſt come to this? in faith hath not the world one man but he will weare his cap with ſuſpition ? ſhall I neuer ſee a batcheller of three ſcore againe ? goe to yfaith, and thou wilt needes thruſt thy necke into a yoke, weare

183. *euer I*] *I ever* Pope, +.
186. *and*] QFf, Rowe ii. *if* Pope, +. *an* Rowe i. et cet.
187. *with a*] *with such a* Rowe ii, +.
189. *haue*] *'have* F_3.
192. *Iſt*] *Is't* F_3F_4. *Is it* Steev.
192. *this? in faith*] QFf. *this? In faith* Rowe i. *this; In faith* Rowe ii. *this, in faith?* Pope, +. *this i' faith?* Cap. et seq.
194. *yfaith*] *i' faith* F_4, Rowe et seq.
195. *and thou*] *if thou* Pope, +. *an thou* Cap. et seq.

181, 182. **to goe in the song**] STEEVENS : That is, to join with you in your song.

184. **I lookt on**] To the ear, this is the same as 'ever *eye* looked on ;' just as in *Hamlet:* 'He was a man, take him for all in all, *Eye* shall not look upon his like again,'—an interpretation of both passages, which I prefer.—ED.

185, 186. **no such matter**] That is, *nothing of the kind:* as in II, iii, 208; V, iv, 89 (Qto text).

192. **to this? in faith**] Clearly, POPE here supplied the proper punctuation by placing the interrogation after 'faith' ; and he was also wise in retaining the full form 'in faith,' instead of the abbreviated *i' faith* of CAPELL and of all subsequent editions. When both Qto and Folio agree in an unusual form of a common expletive we should be wary of changing it. Here, Benedick is speaking with that slow deliberative manner, dwelling on each syllable, indicative of unbounded astonishment,—a form of expression common enough in every-day life, in 'Up—on—my—word !' 'Well—I—de—clare !' Thus here, we can see Benedick's handsome, upturned eyes, as he slowly utters, with a serio-comic expression, as though appealing to heaven : 'Is't come—to—this—in—faith ?'—ED.

193. **his cap**] JOHNSON : That is, subject his head to the disquiet of jealousy.—HENDERSON gives the following quotation from Painter's *Palace of Pleasure*, which, with Dr Johnson's note, quite adequately explains the unsavoury allusion : '—all they that weare hornes be pardoned to weare their capps vpon their heads.'—p. 233 (vol. i, fol. 229, ed. 1569,—ap. Wright.—*The fifty-first Nouell*, p. 384, ed. Haslewood.)

the print of it,and ſigh away ſundaies : looke, *don Pedro* is returned to ſeeke you.

Enter don Pedro,Iohn the baſtard.

Pedr. What ſecret hath held you here, that you followed not to *Leonatoes*?

Bened. I would your Grace would conſtraine mee to tell.

Pedro. I charge thee on thy allegeance.

Ben. You heare, Count *Claudio*, I can be ſecret as a dumbe man, I would haue you thinke ſo (but on my allegiance, marke you this, on my allegiance) hee is in

198. Scene IV. Pope, +. Enter...baſtard.] Enter...Don John. Rowe. Re-enter...Don John. Pope. Re-enter Don Pedro. Han.

200. Leonatoes] Leonato F_3F_4, Rowe i. Leonato's house. Pope, +. Leonato's Rowe ii, Cap. et seq.

204. *can be*] *cannot be* F_4, Rowe, Pope.

206. *allegiance*) *hee*] QFf, Rowe i. *allegiance, he* Rowe ii. *allegiance:—he* Theob. +, Cap. Mal. Steev. Var. Knt, Sta. *allegiance.—He* Johns. Ran. Coll. Dyce, Wh. Cam. Ktly.

196. **sigh away sundaies**] WARBURTON: A proverbial expression to signify that a man has no rest at all; when Sunday, a day formerly of ease and diversion, was passed so uncomfortably.—STEEVENS: I cannot find this *proverbial* expression in any ancient book whatever. . . . It most probably alludes to the strict manner in which the Sabbath was observed by the Puritans, who usually spent that day in *sighs* and *gruntings*, and other hypocritical marks of devotion.—HALLIWELL: On the suspicion that a person who was sad on the only holyday of the week, would be always in low spirits, 'sigh away Sundays' may be equivalent to *sigh always*.—WORDSWORTH (p. 273): Neither Warburton's nor Steevens's explanation appears satisfactory. It would be simpler to suggest that Sunday is the day of the week which is generally spent *most domestically*.—W. A. WRIGHT: That is, when you will have most leisure to reflect on your captive condition. [And when, owing to the domesticity of the day, you cannot escape from your yokefellow.—ED.]

198. **Iohn the bastard**] Again we have, possibly, a reminiscence of the original play. Like 'Innogen' at the opening, this character has, in the present scene, nothing to do or say. Moreover, the substance of the conference between Claudio and Don Pedro was afterward reported to Don John by Borachio. Don John has been, therefore, properly omitted in the stage direction here, since the days of Capell.—ED.

204. **secret as**] For other examples where the first *as* is omitted, see, if needful, ABBOTT, § 276.

205, 206. (**but . . . allegiance**)] I cannot say that the changes here in the punctuation, adopted by the various editors (see *Text. Notes*) have been great improvements on the old text. There may well be a full stop after 'Count Claudio.' But as to the words enclosed in this parenthesis, whatever the punctuation, they are merely the comic iteration by Benedick that he is *forced* to violate confidence; it is like Falstaff's reiterated 'upon compulsion.'—ED.

loue, With who? now that is your Graces part: marke how ſhort his anſwere is, with *Hero, Leonatoes* ſhort daughter. 207

Clau. If this were ſo,ſo were it vttred. 210

Bened. Like the old tale,my Lord,it is not ſo,nor 'twas not ſo: but indeede, God forbid it ſhould be ſo. 212

207. *who?*] *whom?* Ff, Rowe, +, Coll.

208. *his*] *the* Coll. MS ('injuriously,' says Coll.).

210. Clau.] Don Pedro. Huds.

were it vttred] *it were uttered* Rowe i.

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207. **With who?**] For examples of this frequent neglect of inflection, see ABBOTT, § 274. 'Who' for *whom* again occurs in V, i, 233.

210. **If . . . vttred.**] JOHNSON: This and the three next speeches, I do not well understand; there seems something omitted relating to Hero's consent, or to Claudio's marriage, else I know not what Claudio can wish 'not to be otherwise.' Perhaps it may be better thus: '*Claud.* If this were so, so were it. *Bene.* Uttered like the old tale, etc.' Claudio gives a sullen answer, 'if it is so, so it is.' Still there seems something omitted which Claudio and Pedro concur in wishing.—STEEVENS: Claudio, evading at first a confession of his passion, says, if I had really confided such a secret to him, yet he would have blabbed it in this manner. [Steevens is right in his interpretation of the first half of Claudio's speech, but he fails, I think, in interpreting the second half. 'If it be that I am in love,' says Claudio in effect, 'my answer to your question of "with whom," must be even just as short as Benedick has given it.'—ED.]

211. **old tale**] BLAKEWAY [whose 'integrity,' says Halliwell, 'is unimpeachable.']: This 'old tale' may be, perhaps, still extant in some collections of such things, or Shakespeare may have heard it, (as I have, related by a great aunt,) in his childhood: 'Once upon a time, there was a young lady (called Lady Mary in the story), who had two brothers. One summer they all three went to a country-seat of theirs, which they had not before visited. Among the other gentry in the neighbourhood, who came to see them, was a Mr Fox, a bachelor, with whom they, particularly the young lady, were much pleased. He used often to dine with them, and frequently invited Lady Mary to come and see his house. One day that her brothers were absent elsewhere, and she had nothing better to do, she determined to go thither, and accordingly set out unattended. When she arrived at the house and knocked at the door, no one answered. At length she opened it, and went in. Over the portal of the hall was written, "Be bold, be bold, but not too bold." She advanced; over the staircase, the same inscription. She went up; over the entrance of a gallery, the same. She proceeded; over the door of a chamber, 'Be bold, be bold, but not too bold, lest that your heart's blood should run cold." She opened it; it was full of skeletons, tubs full of blood, etc. She retreated in haste; coming down stairs, she saw, out of a window, Mr Fox advancing towards the house, with a drawn sword in one hand, while with the other he dragged along a young lady by her hair. Lady Mary had just time to slip down and hide herself under the stairs, before Mr Fox and his victim arrived at the foot of them. As he pulled the young lady up stairs, she caught hold of one of the bannisters with her hand, on which

[211. old tale . . . it is not so, etc.]
was a rich bracelet. Mr Fox cut it off with his sword: the hand and bracelet fell into Lady Mary's lap, who then contrived to escape unobserved, and got home safe to her brothers' house. After a few days Mr Fox came to dine with them as usual (whether by invitation, or of his own accord, this deponent saith not). After dinner, when the guests began to amuse each other with extraordinary anecdotes, Lady Mary at length said she would relate to them a remarkable dream she had lately had. "I dreamed," said she, "that as you, Mr Fox, had often invited me to your house, I would go there one morning. When I came to the house, I knocked, etc., but no one answered. When I opened the door, over the hall was written, 'Be bold, be bold, but not too bold.' But," said she, turning to Mr Fox and smiling, "it is not so, nor it was not so;" then she pursues the rest of the story, concluding at every turn with, "It is not so, nor it was not so," till she comes to the room full of dead bodies, when Mr Fox took up the burden of the tale, and said, "It is not so, nor it was not so, and God forbid it should be so;" which he continues to repeat at every subsequent turn of the dreadful story, till she comes to the circumstance of his cutting off the young lady's hand, when, upon his saying, as usual, "It is not so, nor it was not so, and God forbid it should be so," Lady Mary retorts, "But it is so, and it was so, and here the hand I have to show," at the same time producing the hand and bracelet from her lap: whereupon, the guests drew their swords, and instantly cut Mr Fox into a thousand pieces.'—COLLIER, DYCE, and HALLIWELL refer to *The Faerie Queene*, Bk III, Canto 11. But there is nothing in Spenser corresponding to Blakeway's story, except the inscriptions: 'Be bolde, be bolde,' and 'Be not too bold,' which 'faire Britomart' sees over the doors in certain rooms in Busirane's castle. Halliwell further observes that 'other traditional tales of a like description [to Blakeway's] have been printed, but there are reasons for suspecting the authenticity of one purporting to relate to the Baker family, and which is very similar to the above narrative, and the others are not sufficiently illustrative to deserve insertion.' In his *Memoranda*, 1879 (p. 47), he prints an unpublished letter, written by Blakeway, giving an interesting account of the source whence he derived his traditional story. 'This letter, dated from Shrewsbury, December the 29th, 1807, has no superscription to indicate to whom it was addressed. It commences as follows: "Your letter found me at Kinlet in the very act of removing into winter quarters here, the bustle attending which has prevented me from answering it till now. I am glad my old story amused you, and I dare say what you mention is very true, that it has received several modern sophistications in the course of its traditional descent, each narratrix accommodating it to the manners of her age. You are the best judge whether it is likely to have been of Italian origin, but you are perfectly right in your remark that the relater has inserted familiar names of the county, for the family of Fox, not the least akin, I believe, to the deceased orator of that name, was formerly a very opulent and widely extended one in Shropshire. In answer to your enquiry when my great aunt, from whom I had the story, died, I have the pleasure to inform you that that truly venerable old lady is still living, and at the advanced age of 92, for she was baptized, as appears by a copy of the register now before me, July 26th, 1715, in the full enjoyment of her mental faculties. From the history of our family I think it likely that she may have received the tale from persons born in Charles the Second's time, but when I see her next I will ask her if she can recollect."'

214. **otherwise**] STEEVENS: When Benedick says, 'God forbid it should be so,'

Clau. If my paſſion change not ſhortly, God forbid it ſhould be otherwiſe.

Pedro. Amen, if you loue her, for the Ladie is verie well worthie.

Clau. You ſpeake this to fetch me in, my Lord.

Pedr. By my troth I ſpeake my thought.

Clau. And in faith, my Lord, I ſpoke mine.

Bened. And by my two faiths and troths, my Lord, I ſpeake mine.

Clau. That I loue her, I feele.

Pedr. That ſhe is worthie, I know.

Bened. That I neither feele how ſhee ſhould be loued, nor know how ſhee ſhould be worthie, is the opinion that fire cannot melt out of me, I will die in it at the ſtake.

Pedr. Thou waſt euer an obſtinate heretique in the deſpight of Beautie.

Clau. And neuer could maintaine his part, but in the force of his will.

221. *ſpeake*] *ſpeak* F_3F_4. *ſpoke* Q, Dyce, Cam. Sta. Ktly, Wh. ii. Cap. Steev. Var. Knt, Coll. Coll. MS, 228. *heretique*] *Heretick* F_3F_4.

i. e. God forbid he should even wish to marry her,—Claudio replies, God forbid I should not wish it.

217. **to fetch me in**] BRADLEY (*H. E. D.* s. v.) gives two examples of the use of this phrase in the sense of *to cheat*, viz: 'they were all fethered of one winge to fetch in young Gentlemen by commodities vnder the colour of lending of mony.'—Greene's *Quippe for an Vpstart Courtier*, 1592 [p. 276, ed. Grosart]; and 'Who will be drawne at Dice and Cards to play. . . . And be fetch'd in for all that's in his purse.'—Rowland's *More Knaues Yet?* [p. 33, ed. Hunterian Club]. This is rather too uncivil a meaning for the phrase to bear in the present connection; but it suggests *to beguile, to overreach*, or, as W. A. WRIGHT has it: *to entrap*.—ED.

221. **speake**] I see no urgent need of changing this to *spoke* of the Qto. COLLIER says that *spoke* is preferable because 'Benedick is referring to what he has already said;' so does Don Pedro when he says 'I speak my thought,' and yet no one has proposed to change Don Pedro's 'speak' to the past tense. By using the present tense, Benedick makes his assertion a general truth, as regards the expression of his own feelings, which, as every one about him knew, was a comical untruth, especially when it needed the asseveration of '*two* faiths and troths.'—ED.

228, 229. **heretique . . . Beautie**] Don Pedro does not mean that in the doctrine of despising beauty Benedick was a heretic, on the contrary he was therein extremely orthodox, but that by showing his contempt and scorn for beauty he was a heretic to the predominant faith, which worships beauty.—ED.

231. **force of his will**] WARBURTON: Alluding to the definition of a heretic, in

*Ben.*That a woman conceiued me, I thanke her: that 232
ſhe brought mee vp, I likewiſe giue her moſt humble
thankes: but that I will haue a rechate winded in my 234

234. *rechate*] *recheate* Rowe ii.

the schools.—R. G. WHITE: Warburton's professional eye detected the allusion here to heresy, as defined in scholastic divinity; according to which it was not merely heterodox opinion, but a wilful adherence to such opinion. The subject was a familiar one in Shakespeare's day.—W. A. WRIGHT: That is, by wilful obstinacy; not by argument, or because he believed what he said. [Wright's interpretation of 'wilful obstinacy' is consistent with Warburton's explanation. The Will is an essential element of heresy. Thus Milton says: 'Heresie is in the Will and choice profestly against Scripture; error is against the Will, in misunderstanding the Scripture after all sincere endeavours to understand it rightly; Hence it was said well by one of the Ancients, "Err I may, but a Heretick I will not be."'—*Of True Religion*, p. 409, ed. Mitford.—ED.]

234. **rechate**] HANMER (*Gloss.*): This is a particular lesson upon the horn to call dogs back from the scent; from the old French word *Recet*, which was used in the same sense as *Retraite.*—JOHNSON: That is, I will wear a horn on my forehead which the huntsman may blow.—STEEVENS: So, in *The Returne from Parnassus:* '*Amoretto.* ...when you blow the death of your Fox in the field or couert, then you must sound 3. notes, with 3. windes, and recheat; marke you sir, vpon the same with 3. windes. *Academico.* I pray you sir— *Amoretto.* Now sir, when you come to your stately gate, as you sounded recheat before, so now you must sound the releeſe three times.'—[II, v, 848, ed. Macray.] Again, in *The Book of Huntynge*, etc. bl. l. n. d.: 'Blow the whole rechate with three wyndes, the first wynde one longe and six shorte. The second wynde two shorte and one longe. The thred wynde one longe and two shorte.'—NARES gives an instance of its use as a verb from Drayton: 'Rechating with his horne, which then the Hunter cheeres,' etc.—*Polyolbion*, xiii [p. 305, ed. 1748].—W. A. WRIGHT: In the Qto and Folio it is spelt as it was no doubt pronounced. . . . It is impossible to say precisely what the word means, and its etymology is only guessed at. Blount, in his *Glossographia*, suggests that it is from the Fr. *rechercher*, 'because oftentimes, when they wind this lesson, the Hounds have lost their game, or hunt a game unknown.' Skinner (*Etym. Ling. Anglic.*) derives it from the Fr. *rachet*, redemptio, *racheter*, redimere. . . . One of the forms given by Godefroy (*Dict. de l'ancienne Lang. Fran.*) for the old verb *receter* is *rechaiter*, and for *recet* he gives *rechet* and *rechiet*, so that Hanmer may be on the right track; but there is no evidence that *receter* and *recet* were hunting terms. Among the 'Antient Hunting Notes' given in *The Gentleman's Recreation*, we find 'A Recheat when the Hounds Hunt a right Game,' 'The Double Recheat,' 'The Treble or S^r^ Hewets Recheat,' 'A New Warbling Recheat for any Chace,' 'The Royal Recheat,' 'A Running Recheat with very quick time,' and 'A Recheat or Farewell at parting.' In fact a recheat appears to be almost anything but what the books describe it as being. . . . See also the old English poem *Sir Gawayne and the Green Knight*, l. 1911. [HALLIWELL gives the notes for 'The Rechate, with three winds' from the Appendix to Turbervile's *Book of Hunting*, ed. 1611; and also an account of the recheats from Holme's *Academy of Armory*, 1638, as follows: 'A Recheat, when they hunt a right game,—ton-ton-

forehead, or hang my bugle in an inuiſible baldricke,all women ſhall pardon me: becauſe I will not do them the wrong to miſtruſt any, I will doe my ſelfe the right to truſt none : and the fine is, (for the which I may goe the finer) I will liue a Batchellor.

Pedro. I ſhall ſee thee ere I die, looke pale with loue.

Bene. With anger, with ſickneſſe, or with hunger, my Lord, not with loue : proue that euer I looſe more blood with loue, then I will get againe with drinking,

241–246. As mnemonic lines, Warb.
242. *that euer I*] *that I* Rowe i.
243. *loue*] In sens. obsc. ut ait Douce i, 165. Iuvenes dissoluti vires suas, luxuriosis moribus enervatas, bibendo renovari putabant; ut idem insuper addit.—ED.

tavern tone, ton-ton-tavern ton-ton-tavern ton-ton-tavern tavern tavern tavern,' and so on, 'dizzying the arithmetic' in nearly nine more lines on Halliwell's broad, folio page of continuous *ton's* and *tavern's* which those who list may look out and read,—to their edification and further comprehension, let us hope, of Benedick's meaning. —ED.]

235. **inuisible baldricke**] STAUNTON : Benedick's meaning appears to be, I will neither be a wittol, glorying in my shame, nor a poor cuckold who must endure and conceal it.—MURRAY (*H. E. D.*) : 'Baldric' is identical in sense with MHG. *balderich, palderich* (Schade) ; also with OF. *baldrei, baudrei* (in later Fr. *baudroy*), and with med. Lat. *baldringus*. The origin and history of the word are alike obscure. . . . Its meanings are: 1. A belt or girdle, usually of leather and richly ornamented, worn pendant from one shoulder across the breast and under the opposite arm, and used to support the wearer's sword, bugle, etc.; 2. The zodiac, viewed as a gem-studded belt; 3. A chain for the neck, necklace, etc.

238. **the fine**] That is, the conclusion.

239. **Batchellor**] ANON. (*Blackwood's Maga*. April, 1833, p. 543) : When you hear a man perpetually dinning it into your ears that he is determined to die a bachelor, you set him down at once as a liar. You then begin, if he be not simply a blockhead, to ask yourself what he means by forcing on you such unprovoked falsehood, and you are ready with an answer—'He is in love.' He sees his danger. A wild beast, not far off, is opening its jaws to devour him. Why must Benedick be ever philosophizing against marriage? The bare, the naked idea of it haunts him like a ghost. In spite of all his bravado he knows he is a doomed man.

240. **I shall . . . loue**] WALKER (*Crit.* i, 2 and *Vers.* 237) : The expression seems poetical; I suspect that we have here a line of verse, and that we ought to read '*Shall* or perhaps *I'll*. [This appears to be one of several instances which are to be found in Walker where he fails to appreciate, to the full, that Shakespeare, who must have almost thought in verse, frequently falls into rhythmic prose. In this scene of continuous prose, and properly prose from the very nature and style of the conversation, a solitary line of verse would be, not merely out of place, but genuinely discordant. There is another striking instance of this oversight on Walker's part in the third scene of this Act, line 18, where Walker would convert a long prose speech of Conrade into verse.—ED.]

243, 244. **loue . . . penne**] Sighs due to any cause, from a lover's melancholy

picke out mine eyes with a Ballet-makers penne, and hang me vp at the doore of a brothel-houſe for the ſigne of blinde Cupid.

Pedro. Well, if euer thou dooſt fall from this faith, thou wilt proue a notable argument.

Bene. If I do, hang me in a bottle like a Cat,& ſhoot

244. *Ballet-*] *Ballad-* Q. 247. *dooſt*] *doſt* Q. *do'ſt* F_3F_4.

up to heavy grief, were supposed to consume, or drink, the blood. There is evidently, in this sentence, both in its loss of blood and in its ballad-making, a parallelism to the typical lover in Jaques's 'Seven Ages': 'And then the lover, Sighing like furnace, with a woful ballad Made to his mistress' eyebrow.' The 'Ballet-maker' is the lover, and the loss of blood is due to his sighs.—ED.

244. **Ballet-makers penne**] HALLIWELL: In extreme contempt at such a worthless instrument, not, as Warburton says, because 'the bluntness of it would make the execution extremely painful.' Edwards well observes that 'the humour lies, not in the painfulness of the execution, but the ignominy of the instrument and the use he was to be made of after the operation.'

247. **this faith**] Here 'this' is the emphatic word. Don Pedro has just pronounced Benedick an obstinate heretic in reference to the worship of beauty, and he now taunts him with a possible fall from his professed faith in regard to love.—ED.

248. **notable argument**] JOHNSON: An eminent subject for satire. [Not necessarily 'for satire,' though in the present case very probable. See II, iii, 11: 'the argument of his owne scorn.'—ED.]

249. **bottle**] W. A. WRIGHT: Probably a twiggen bottle (*Oth.* II, iii, 152), or wicker basket.

249. **bottle like a Cat**] STEEVENS: In some counties in England, a cat was formerly closed up with a quantity of soot in a wooden bottle (such as that in which shepherds carry their liquor,) and was suspended on a line. He who beat out the bottom as he ran under it, and was nimble enough to escape the contents, was regarded as the hero of this inhuman diversion. In *Warres, or the Peace is broken*, bl. l., we find: '—arrowes flew faster than they did at a catte in a basket, when Prince Arthur, or the Duke of Shoreditch, strucke up the drumme in the field.' In a Poem, however, called *Cornv-copiæ, Pasquil's Night-cap: or, Antidot for the Head-ache*, 1612, the following passage occurs: 'Which in a cart (as theeues to hanging ride) Are thither brought by Archers in great pride, Guarded with gunners, bil men, and a rout Of Bow men bold, which at a cat doe shoot' [p. 52, Grosart's Reprint]. Again: 'Nor on the top a Cat-Amount was framed, Or som wilde beast which nere before was tamed,' etc. [Ib.] These quotations prove that it was the custom to shoot at factitious as well as real cats.—DOUCE: This practice is still kept up [anno 1807] at Kelso, in Scotland, where it is called: *Cat-in-barrel.* See a description of the ceremony in an account of Kelso, 1789, by one Ebenezer Lazarus, who has interlarded his book with scraps of puns and other poetry. Speaking of this sport, he says: 'The cat in the barrel exhibits such a farce, That he who can relish it is worse than an ass.' [This description by Lazarus is given in full in Brand's *Popular Antiquities*, iii, 39 (Bohn's ed.). It is needless here to repeat the details of the brutal sport wherein the cat was not shot, but beaten to death. It is enough

at me, and he that hit's me, let him be clapt on the ſhoulder, and cal'd *Adam.*

251. Adam] *a dab* (i. e. 'dabster') Bishop, ap. Nichols *Illust.* ii, 298.

to know that Benedick refers to a genuine custom, of which the details were sufficiently familiar. TIECK says that in 1793, he saw 'in Nürnberg, at the corner of a street a bucket of blood suspended from a rope, under which two boys dragged a third boy on a sled, who struck at the bucket as he passed under it.' SCHMIDT (*Trans.* p. 250) suggests that the game is, perhaps, connected with the worship of Trees of Blood and Sacrifice (cf. Mone, *Geschichte des Heidenthums*, ii, 199, and Grimm's *Mythologie*, 48) whereof Leo (*Geschichte Italiens*, i, 62) reports a survival in the Dukedom of Benevento.—ED.]

251. **Adam**] THEOBALD is the earliest to suggest that the reference here is to Adam Bell, a famous archer. PERCY (i, 129): Adam Bell, Clym of the Clough, and William of Cloudesly were three noted outlaws, whose skill in archery rendered them formerly as famous in the North of England, as Robin Hood and his fellows were in the middle counties. Their place of residence was in the forest of Englewood, not far from Carlisle. . . . Our northern archers were not unknown to their southern countrymen. [Bishop Percy then goes on to say that 'Theobald rightly observes' that 'Adam' (in the present passage) means Adam Bell; and in this view all subsequent commentators, except Collier, have either agreed, or been non-committal. COLLIER expresses a doubt; in his ed. i, he says the allusion may be to Adam Bell, or 'perhaps the meaning only is that the person who hit the bottle was to be called, by way of distinction, *the first man*, *i. e.* Adam.' In his ed. ii, he adopted in his text, from his Corrected Folio, 'he that *first* hits me.' HUNTER (i, 245) asserts that Adam Bell was 'a genuine personage of history;' and believes that he has had 'the good fortune to recover from a very authentic source of information some particulars of this hero of our popular minstrelsy, which shew distinctly the time at which he lived.' Hunter's particulars are as follows: King Henry the Fourth, by letters, enrolled in the Exchequer, in Trinity Term, in the seventh year of his reign, and bearing date the 14th day of April, granted to one *Adam Bell* an annuity of 4*l.* 10*s.*, issuing out of the fee-farm of Clipston, in the forest of Sherwood, together with the profits and advantages of the vesture and herbage of the garden called the Halgarth, in which the manor-house of Clipston is situated. Now, as Sherwood is noted for its connection with archery and may be regarded also as the *patria* of much of the ballad-poetry of England, and the name *Adam Bell* is a peculiar one, this might be almost of itself sufficient to shew that the ballad had a foundation in veritable history. But we further find that this Adam Bell violated his allegiance, by adhering to the Scots, the king's enemies; whereupon this grant was virtually resumed, and the sheriff of Nottinghamshire accounted for the rents which would have been his. . . . The mention of his adhesion to the Scots leads us to the Scottish border, and will not leave a doubt in the mind of the most sceptical that we have here one of the persons, some of whose deeds (with some poetical licence perhaps) are come down to us in the words of one of our popular ballads.' CHILD (Pt. V, p. 21) thus disposes of the bearing on the ballad of Hunter's authentic sources of information: 'Hunter's points are, that an Adam Bell had a grant from the proceeds of a farm in the forest of Sherwood, that Adam Bell is a peculiar name, and that his Adam Bell adhered to the king's enemies. To be sure, Adam Bell's

Pedro. Well, as time ſhall trie: In time the ſauage 252
Bull doth beare tne yoake.

252. *as time*] *as the time* F_3F_4, Rowe. Cap.
252, 253. *In time...yoake*] As verse, 253. *tne*] F_2.

retreat in the ballad is not Sherwood, in Nottinghamshire, but Englishwood or Inglewood in Cumberland. . . . But it would be captious to insist upon this. . . . The historical Adam Bell was granted an annuity, and forfeited it for adhering to the king's enemies, the Scots; the Adam Bell of the ballad was outlawed for breaking the game-laws, and in consequence came into conflict with the king's officers, but never adhered to the king's enemies, first or last; received the king's pardon; was made yeoman of the queen's chamber; dwelt with the king; and died a good man. Neither is there anything peculiar in the name Adam Bell. Bell was as well known a name on the borders as Armstrong or Graham. There is record of an Adam Armstrong and an Adam Graham; there is a Yorkshire Adam Bell mentioned in the Parliamentary Writs (II, 508, 8 and 17 Edward II.) a hundred years before Hunter's annuitant; a contemporary Adam Bell, of Dunbar, is named in the Exchequer Rolls of Scotland under the years 1414, 1420 (IV, 198, 325); and the name occurs repeatedly at a later date in the Registers of the Great Seal of Scotland.' HALLIWELL has gathered from nine different sources extracts wherein Adam Bell in connection with archery is mentioned, and doubtless the number can be increased, but in every instance the full name, Adam Bell, is given, never the Christian name alone, as is given by Benedick. This fact, together with the fact stated by Child that there were others of that name who were not archers, constrains me to believe that in Benedick's 'Adam' we have not yet discovered the true allusion. It is barely possible that 'Adam' might be a generic term for an unrivalled archer, but of this there is no evidence. Moreover, it is not of Adam Bell's skill that the greatest feats of archery are told; he was not even the most skillful of his three fellow-outlaws. It was William of Cloudesly, who cleft the hazel rods at twenty score paces; it was William of Cloudesly who shot the apple on his son's head. It may, after all, turn out that Collier's face was set in the right direction.—ED.]

252. **time shall trie**] Cf. *As You Like It*, IV, i, 190: 'Time is the olde Iustice that examines all such offenders, and let time try.'

252, 253. **In time . . . yoake**] This is the first line, somewhat altered, of the Forty-seventh 'Loue Passion' of Watson in his *Ecatompathia*, 1582, p. 83, Arber's Reprint. The original reads: 'In time the Bull is brought to weare the yoake.' STEEVENS notes that the line occurs also in Kyd's *Spanish Tragedy*, II, i, p. 36, ed. Hazlitt-Dodsley, again somewhat varied, 'In time the savage bull sustains the yoke.' From the fact, that Shakespeare's line varies from both, it is clear that he quoted from memory, and from the use of the word 'savage' I am afraid that he recalled Kyd's line and not the exquisite original *Love Passion*, which is almost beautiful enough to have been his own composition. In the *Remarks* (probably by Watson himself, although written in the third person) prefixed to this Forty-seventh *Love Passion*, it is said that 'the two first lines are an imitation of Seraphine, *Sonnetto*, 103. "Col tempo el Villanello al giogo mena El Tor si fiero, e si crudo animale,"' etc. HALLIWELL quotes Ovid, *Tristia*, IV, vi, 1: 'Tempore ruricolae patiens fit taurus aratri,' (it is not easy to see why Halliwell did not add the next line: 'Praebet et incurvo colla premenda iugo.') and Ovid, *Ars Amat.* I, 471: 'Tempore difficiles

Bene. The ſauage bull may, but if euer the ſenſible *Benedicke* beare it, plucke off the bulles hornes, and ſet them in my forehead, and let me be vildely painted, and in ſuch great Letters as they write, heere is good horſe to hire : let them ſignifie vnder my ſigne, here you may ſee *Benedicke* the married man.

Clau. If this ſhould euer happen, thou wouldſt bee horne mad.

Pedro. Nay, if Cupid haue not ſpent all his Quiuer in Venice, thou wilt quake for this ſhortly.

Bene. I looke for an earthquake too then.

254. *may,*] *may* Ashbee Facsimile.
256. *vildely*] *vildly* QF_4, Rowe i. *vilely* Rowe ii.
257, 258. *heere ... here*] *Here ... Here* F_3F_4.
257. *is good*] *is a good* Rowe i.

veniunt ad aratra iuvenci,' in which passages, the origin of Seraphino's lines may be possibly found.—ED.

261. **horne mad**] HALLIWELL: 'So th' horn-mad bull must keep the golden fleeces,' *Optick Glasse of Humors*, 1639. 'And then for horne-mad citizens, he cures them by the dozens, and we live as gently with our wives as rammes with ewes,' Brome's *Antipodes*, 1640. One of the tracts of Taylor the Water-Poet is entitled, *Grand Pluto's Remonstrance, or the Devil Horn-mad*, 1642. 'Nay, faith, 'twould make a man horne-mad,' *Homer à la Mode*, 1665. 'Some are horn-mad, and some are Bible-mad,' Epilogue to *Neglected Virtue*, 1696. The phrase continued long in use, an instance of it occurring in *Poor Robin's Almanack* for 1741.—W. A. WRIGHT: That is, raving mad; mad as a mad bull, according to the common explanation. But 'horn' may be a corruption of the Scottish and North-country word 'harns' for brains, akin to the German *Hirn*, whence *Hirnwuth*, frenzy. Another form is 'horn-wood.' Whatever the etymology, there is no doubt the word was always understood in the sense given above. Cf. *Merry Wives*, III, v, 155: 'If I have horns to make one mad, let the proverb go with me: I'll be horn-mad.' And *Com. of Err.* II, i, 57: *Dro. E.* Why, mistress, sure my master is horn-mad. *Adr.* Horn-mad, thou villain! *Dro. E.* I mean not cuckold-mad; But, sure, he is stark mad.'

262, 263. **Quiuer . . . quake**] Possibly, by the association of sound and sense, the former word suggested the latter.—ED.

263. **Venice**] WARBURTON: All modern writers agree in representing Venice in the same light as the ancients did Cyprus.—CAPELL: Venice was in Shakespeare's time, and is now, of such celebrity for its dissolute gallantries, that there is small occasion for extracts from any writer to prove the fitness of making that city the exhauster of all Cupid's 'quiver.' [See Coryat's *Crudities*, i, 38, ed. 1776.]

264. **I looke**] I have but little doubt that there is here a case of absorption, and that Benedick really says 'I'*ll* look.' GREY (i, 132) calls attention to the local colouring imparted by this reference to earthquakes, to which Sicily is subject. But this is doubtful; it is not their frequency, but their infrequency which is the point. 'Then,' the last word in the line, is emphatic, at *that same time*.—ED.

Pedro. Well, you will temporize with the houres, in the meane time, good Signior *Benedicke*, repaire to *Leonatoes*, commend me to him, and tell him I will not faile him at ſupper, for indeede he hath made great preparation.

Bene. I haue almoſt matter enough in me for ſuch an Embaſſage, and ſo I commit you.

Clau. To the tuition of God. From my houſe, if I had it.

265, 266. *houres, in the*] *hours in the* F_4, Rowe i. *hours; in the* Rowe ii, Pope, +. *hours. In the* Cap. et seq.
271. *you.*] *you*— Theob. et seq.
273. *had it.*] *had it,*— Theob. *had it,*) Cap.

FLETCHER (p. 248): It is plain that a man who not only professed such vehement hostility to marriage, but habitually grounded it upon the gravest of all imputations that can be brought against womankind in general, must bring upon him the assaults of such a spirit as Beatrice, so ardent and so intelligent. She *must* attack him in sheer defence of her own sex; and we see that he is the only individual of the piece whom she does attack. But it is a cause of quite an opposite nature that gives double keenness to the shafts of her sarcasm. Benedick's talkatively pertinacious heresy 'in despite of beauty' irritates and tantalizes her the more by continually obtruding itself upon her from the lips of a man who otherwise attracts her personal preference as one who 'For shape, for bearing, argument, and valour, Goes foremost in report through Italy.

265. **temporize with the houres**] RANN: That is, you are for putting off the evil day.—SCHMIDT (*Lex.*): You will come to terms, compromise, with the hours.—ROLFE: You will come to terms in the course of time.—DEIGHTON: You will come to terms with, accommodate yourself to, the hours; not, as it has been explained, you will come to terms in the course of time.—W. A. WRIGHT: You will come to terms as time goes on. [Is it possible to suppose that Shakespeare here coins a word, and the verb should be spelled *temperize?* that is, you will become attempered by the hours, your temper will change and become more pliant and yielding. None of the explanations hitherto given is to me wholly satisfactory. I offer this interpretation with all the more confidence, in that I find that it occurred independently to the late Professor ALLEN, in whose marginal notes I find the following: 'Delius understands: to act *with* the time, so as to *suit* the time. Perhaps so; and yet in all the three places, in which "temporize" occurs, "with" *may* be the *instrument* or cause: *King John*, V, ii, 125: "[He] will not temporize, with my entreaties"; *Tro. and Cress.* IV, iv, 6: "If I could temporize, with [Now, I see, perhaps, *in*, *considering*] my affection;" and, lastly, in *this* place: "You will temporize, with the hours" (in process of time). At all events, Shakespeare appears to have the idea of one's becoming *tempered*, *softened* (like wax *tempered* with the fingers); and this meaning the word will bear in all of the passages cited.' It is just this meaning which it occurred to me the word would gain by spelling it as I have suggested, *temperize*.—ED.

270, 271. **I . . . you**] I am almost clever enough to undertake such a mighty embassage.

271, 272. **commit . . . tuition**] REED: Barnaby Googe thus ends his Dedica-

Pedro. The ſixt of Iuly. Your louing friend, *Benedick.*

Bene. Nay mocke not, mocke not; the body of your difcourſe is ſometime guarded with fragments, and the guardes are but ſlightly baſted on neither, ere you flout old ends any further, examine your conſcience, and ſo I leaue you. *Exit.*

Clau. My Liege, your Highneſſe now may doe mee good.

275. *mocke not;*] *mock not.* Coll. Cap.
276. *ſometime*] *sometimes* Mal. Scene V. Pope, +.
277. *neither,*] *neither:* F_3F_4, Rowe, +, 280. *Liege*] *Leige* F_4.

tion to the first edition of *Palingenius*, 1560: 'And thus committyng your Ladiship with all yours to the tuicion of the moste mercifull God, I ende. From Staple Inne at London, the eighte and twenty of March.'—MALONE: Michael Drayton concludes one of his letters to Drummond of Hawthornden, in 1619, thus: 'And so wishing you all happiness, I commend you to God's tuition, and rest your assured friend.'—HALLIWELL: Thus, in a Letter in the *Loseley Manuscripts*, p. 267: 'Thus leving youe to the tuicion of the lyving God, I byd youe hartely farwell: From Burton, this x.th of Julye, 1577.' Again, *Alleyn Papers*, p. 35: 'And thus . . . wee comitt you to Godes tuition: From Douglas, in the Isle of Manne, this first of June in Anno Domini, 1608.'

272, 273. **if I had it**] DYCE (*Notes*, p. 40): There is the same sort of joke in the translation of the *Menaechmi*, 1595, by W. W. (William Warner?): *Men.* What mine owne Peniculus? *Pen.* Yours (ifaith), bodie and goods, if I had any.'—Sig. B.

274. **The sixt of Iuly**] W. A. WRIGHT: Old Midsummer Day, an appropriate date for such Midsummer madness. FLEAY has used this reference as an indication of the very day and the month when Shakespeare wrote this play. It is to be regretted that he failed to note that it was probably in the afternoon before 'supper.' It is also unfortunate that Shakespeare has given us no comforting clew as to the state of the weather, or even the direction of the wind, as he does when he tells us that Hamlet was mad north-north-west.—ED.

276, 277. **guarded . . . guardes**] That is, trimmed or faced, as in *Mer. of Ven.* II, ii, 164: 'Give him a livery More guarded than his fellows;' and *Love's Lab. L.* IV, iii, 58: 'rhymes are guards on wanton Cupid's hose.'

277. **neither**] DEIGHTON: An old colloquial idiom, still to be heard among the lower classes.

278. **old ends**] CAPELL (p. 120): These 'old ends' are the old and formal conclusions of ancient letters.—HALLIWELL: The expression is exceedingly common. —JOHNSON: 'Before you endeavour to distinguish yourself any more by antiquated allusions, examine whether you can fairly claim them for your own.' This, I think, is the meaning; or it may be understood in another sense, 'examine, if your sarcasms do not touch yourself.' [The latter paraphrase is the better, or, as it is given by W. A. WRIGHT: 'see whether they do not apply to yourself.' DEIGHTON thinks that there is no such 'recondite meaning' here, and that Benedick 'merely says with mock solemnity; "Be careful how you ridicule things so venerable and sacred as these old ends."'—ED.]

Pedro. My loue is thine to teach, teach it but how, 282
And thou ſhalt ſee how apt it is to learne
Any hard Leſſon that may do thee good.
Clau. Hath *Leonato* any ſonne my Lord? 285
Pedro. No childe but *Hero*, ſhe's his onely heire.
Doſt thou affect her *Claudio*? 287

282. *teach,*] *teach;* Cap.

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282. **to teach**] WALKER (*Crit.* i, 295) conjectured that 'perhaps' this should read 'to *use*'; so many are the cases in the Folio where a word has been substituted, by the printers, for another which stands near it. Here, the presence of two *teach*'s in succession awakened Walker's suspicion. As far as grammar is concerned, examples are not infrequent of the use of the present infinitive where we should now use the past. Thus in *As You Like It*, I, ii, 110: 'for the best is yet to do;' *Ham.* IV, iv, 44: 'I do not know why yet I live to say "This thing's to do."' —ED.

285. **any sonne**] LLOYD (p. 195): When Claudio opens the subject to Don Pedro, he does so with the economical inquiry: 'Hath Leonato any son, my Lord?' and Don Pedro, with full intelligence of the purport of such an inquiry, on such an occasion, replies that 'Hero is his only heir.' The attachment is one of that class that comprehends the greatest number of convenient and comfortable matches; the greatest proportion of all matches, therefore, that arrange themselves in an agreeable and not over-excitable zone of society. Thus, it is the most natural thing in life for Leonato, when he proposes the substitution of his brother's daughter, to mention incidentally that she is 'heir to both of them,' as, at the previous contract, he had said, 'Count, take of me my daughter, and with her my fortunes.' Such people do not fall in love for the sake of money; the state of the case is simply that, with all ingenuousness, it does not occur to them, when no property is in the case, to entertain the notion of falling in love. So the world goes on and becomes peopled, and each rank of social distribution keeps in its groove with no coercion, and the problems of prudence and tenderness settle themselves, and harmonize with each other, with no distasteful aid from avowed selfishness and sordidness.—C. C. CLARK (p. 306): Claudio had an eye to the cash first and then the girl, and the circumstance of her being an only child confirms him in his suit. Claudio is a fellow of no nobleness of character, for instead of being the last, he is the first to believe his mistress guilty of infidelity towards him, and he then adopts the basest and the most brutal mode of punishment by casting her off at the very altar. Genuine love is incapable of revenge of any sort,—that I assume to be a truism; still less of a concocted and refined revenge. Claudio is a scoundrel in grain.—ALLEN (MS): I can't think that Claudio had in mind the question of Hero's being Leonato's sole heir, although Don Pedro (not being in love) so understood him. Claudio may have been thinking of using the intercession of the brother, or he may have intended to speak of a *brother* (in the awkwardness of a lover's delivery) as a step toward speaking about the *sister*.

287. **Dost thou affect her**] THEOBALD (*Nichols*, p. 299); How comes Pedro to ask this question, when the affair had been so amply talked of before. [Claudio's former avowal of his love had been forced from him by the light-hearted banter of

Clau. O my Lord,
When you went onward on this ended action,
I look'd vpon her with a ſouldiers eie,
That lik'd, but had a rougher taske in hand,
Than to driue liking to the name of loue:
But now I am return'd, and that warre-thoughts
Haue left their places vacant : in their roomes,
Come thronging ſoft and delicate deſires,
All prompting mee how faire yong *Hero* is,
Saying I lik'd her ere I went to warres.
Pedro. Thou wilt be like a louer preſently,
And tire the hearer with a booke of words:
If thou doſt loue faire *Hero*, cheriſh it,
And I will breake with her : *and with her father,

294. *vacant:*] *vacant*, Cap.
295. *thronging*] *thronged* Rowe i.
297. *warres.*] *wars*— Coll. Sta.
301, 302. *her:...waſt*] *her, and with her father, And thou ſhalt haue her: waſt* Q, Theob. Warb. et seq.
301. *I will*] *I'll* Pope, Han.

Benedick, whose very presence was an obstacle to seriousness. Here the two are alone, and Claudio must speak heart-free and in all sincerity.—ED.]

292. **liking . . . loue**] W. A. WRIGHT: The same gradation occurs in *As You Like It*, V, ii, 2: 'Is 't possible . . . you should like her? that but seeing her you should love her? and loving woo?'

293. **now I am**] For other examples of the omission of *that*,—'now (that) I am,'—see, if needful, ABBOTT, § 284.

297. **to warres.**] COLLIER thus punctuates: 'to wars—,' with the remark that 'it is obvious that Claudio is interrupted by Don Pedro just as he is beginning to "twist so fine a story."' For many examples of the omission of the definite article, see, if needful, ABBOTT, § 90.

298, 299. **louer . . . booke**] WHITER, whose observations are always entitled to respect, has gathered (p. 107, etc.) a number of instances in Shakespeare where 'the idea of a Lover, as described by his mistress, or as represented with respect to her, is associated either by metaphor, or comparison with a *book* and the *binding* of it. This,' he goes on to say, 'is not merely accidental; though I know not by what intermediate idea so strange a combination has been formed.' [See line 315, below. —ED.]

298. **presently**] That is, at once, immediately. See Shakespeare, *passim*.

301. **breake with her**] CRAIK (Note on *Jul. Cæs.* II, i, 150, p. 139): That is, I will open the matter to her. This is the sense in which the idiom *to break with* is most frequently found in Shakespeare. See also line 318 of this scene. But when in *Merry Wives*, III, ii, Slender says to Ford, in answer to his invitation to dinner, 'We have appointed to dine with Mistress Anne, and I would not break with her for more money than I'll speak of,' he means he would not break his engagement with her. The phrase is nowhere, I believe, used by Shakespeare in the only sense

And thou ſhalt haue her: waſt not to this end,
That thou beganſt to twiſt ſo fine a ſtory?
Clau. How ſweetly doe you miniſter to loue,
That know loues griefe by his complexion!
But leſt my liking might too ſodaine ſeeme,
I would haue ſalu'd it with a longer treatiſe.
Ped. What need ŷ bridge much broder then the flood?
The fairest graunt is the neceſſitie:

302. *waſt*] *was't* Rowe et seq.
304. *doe you*] *you do* Q, Cam. Glo. Wh. ii.
306. *ſodaine*] *ſuddain* F_4.
309. *graunt is the*] *graunt in the* F_3F_4. *plea is the* Han. *ground is the* Coll. ii, iii (MS). *warrant is* and *garant's the* Anon. ap. Cam. *current's the* Bulloch. *argument is* Bailey (ii, 189).

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which it now bears, namely, to quarrel with. [See ABBOTT, § 194 and line 318, below.]—LLOYD (p. 197): It is Claudio's wooing by proxy, in the first scenes, that makes his later conduct less grating to the feelings, than if we had seen the mutual melting of the pair in love's own confidence.

301, 302. ***and . . . her*]** The line here marked with asterisks is found only in the Qto. The compositor of F_1, or his reader, mistook the second 'her' for the first.

303. **a story]** WALKER (*Crit.* iii, 29): Surely 'story' is wrong. [LETTSOM, Walker's editor, hereupon queries *string*?]

305. **his complexion]** Had *its* come into use, possibly, Shakespeare would have said '*its* complexion.' 'Complexion' often means *external appearance*, and by several editors, it is so interpreted here; except 'love's grief' be manifested externally by a woe-begone, lackadaisical expression,—not a pleasing conception,—it can be detected only by blushing, in which case 'complexion' may refer, as in many another instance, to the tint of the face. Note, that while 'action,' in line 289, is pronounced as two syllables, 'complexion' is here pronounced, as the grammarians say, *dissolutè*, that is, as four syllables: *com-plex-i-on*.—ED.

307. **salu'd]** W. A. WRIGHT: Literally, anointed; hence, softened down, palliated. See *Cor.* III, ii, 70: 'Speak fair; you may salve so, Not what is dangerous present, but the loss Of what is past.'

307. **treatise]** That is, discourse, story; as in *Macb.* V, v, 12: 'My fell of hair Would at a dismal treatise rouse and stir,' etc.

308. **What need]** ABBOTT (§ 297): The impersonal *needs* (which must be distinguished from the adverbial *needs*) often drops the *s*; partly, perhaps, because of the constant use of the noun *need*. It is often found with 'what,' where it is sometimes hard to say whether 'what' is an adverb and *need* a verb, or 'what' is an adjective and *need* a noun. Thus here, it may be either, '*Why need* the bridge (be) broader?' or '*what need*' is there (that) the bridge (be) broader?'

309. **The . . . necessitie]** WARBURTON: That is, no one can have a better reason for granting a request than the necessity of its being granted.—STEEVENS: Mr Hayley, with great acuteness, proposes to read: 'The fairest grant is *to* necessity;' *i. e.* necessitas quod cogit defendit. [HUDSON adopted Hayley's conjecture.]—CAPELL (ii, 120): 'Grant' is equivalent to *cause of granting*; the fairest argument you can urge to prevail on me to be your advocate, is the necessity you stand-in of one to do

Looke what will ſerue,is fit : 'tis once, thou loueſt, 310
And I will fit thee with the remedie,
I know we ſhall haue reuelling to night, 312

311. *remedie,*] *remedy.* Rowe.

you that service. [RANN follows Capell substantially.]—M. MASON : If we suppose that 'grant' means *concession*, the sense is obvious; and it is no uncommon acceptation of the word. COLLIER (ed. ii) adopted *ground* from his MS, and explains that Don Pedro was referring to the ground of the sudden love of Claudio for Hero. [This, I am afraid, I do not understand. Can it mean that the fairest ground for Claudio's love was his necessitous circumstances? It is to be hoped not.—ED.]—STAUNTON : The sense is : the best boon is that which answers the necessities of the case; or, as Don Pedro pithily explains it, 'what will serve, is fit.'—HALLIWELL : To use the words of Mr Smibert, 'if one receives a *grant* to the full of his *necessity*, he is served in the *fairest* way, and needs no more.'—KEIGHTLEY (*N. & Qu.* 3d, xii, 61 ; and *Exp.* 384 B) : The meaning is this : the fairest, most gracious grant of your suit by Hero is the necessity, the thing needed, what we want. It is not improbable that the poet wrote 'is *thy* necessity,' which would make the passage less enigmatical. [WAGNER makes the same conjecture. Staunton's paraphrase, which is accepted by both ROLFE and W. A. WRIGHT, appears to me the simplest and the clearest. The best thing you can do for a man is to do that which his necessity demands.—ED.]

310. **once**] UPTON (p. 317) : That is, once for all ; as in *Cor.* II, iii, 1 : 'Once, if he do require our voices, we ought not to do deny him. So the Greeks use ἅπαξ, *certo, omnino, plane et vere.* So in Psalm lxxxix, 35 : 'Once have I sworn,' etc. . . . *Semel* is used sometimes in this sense by the purest Latin authors. Milton has, 'He her aid Can never seek, once dead in sins, and lost.'—*Par. Lost*, III, 233.—STAUNTON (Note on 'Once this,' *Com. of Err.* III, i, 89) : The truth is, 'once' or *ones* was very commonly used by the old writers in place of *nonce*, or *nones*, implying the *occasion*, the *purpose in hand*, the *time being* [Staunton gives here six or seven examples from various Elizabethan authors in proof of his assertion; and in his *Illustrative Comments* at the end of the play, he quotes, as helping to confirm his opinion, Gifford's note on Ben Jonson's *The Fox*, vol. iii, p. 218, as follows: 'For the *nonce*, is simply for the *once*, for the *one thing* in question, whatever it may be. This is invariably its meaning.'] ABBOTT (§ 57) gives the meaning here as *once for all*, and adds that, hence 'once' is used for *positively* in V, i, 217 of this present play.—SCHMIDT (*Lex.*) : That is, it is a fact past help ; German : *du liebst nun einmal.*—HUDSON : It is pretty clear that 'once' was occasionally used in the sense of *enough ;* and such is the aptest meaning here.—DEIGHTON : *Once for all* is perhaps the nearest modern equivalent. Don Pedro briefly sums up the case, 'enough has been said ; you admit that you love her, and that being so, I will,' etc.—W. A. WRIGHT : That is, so much is certain, there can be no question about it. [HUDSON'S paraphrase certainly excels in conciseness, and seems to include all that the sense requires.—ED.]

312. **I know we shall**, etc.] THEOBALD (*Nichols*, ii, 299) : Where is this spoken? Antonio immediately comes in with Leonato, and tells him that a servant of his had overheard the Prince and Claudio concerting this business in an alley near Antonio's orchard ; and afterwards Borachio tells John the Bastard he had overheard

I will aſſume thy part in ſome diſguiſe,
And tell faire *Hero* I am *Claudio*,
And in her boſome Ile vnclaſpe my heart,
And take her hearing priſoner with the force
And ſtrong incounter of my amorous tale:
Then after, to her father will I breake,
And the concluſion is, ſhee ſhall be thine,
In practiſe let vs put it preſently. *Exeunt.*

316. *the force*] *a force* F_4, Rowe i. Staunton's, and Praetorius's Facsimile.
318. *after,*] Ashbee's Facsimile. *after*
320. Exeunt. Om. F_3.

them, from behind an arras in Leonato's house, laying the same scheme. And yet it is plain from Pedro's words [lines 199, 200 of this scene] that Claudio had not yet been in Leonato's house. [Theobald did not, in his subsequent edition, refer to this inconsistency. Possibly, he found the knot 'too intrinse to unloose.']—HALLIWELL says: 'The only method of reconciling part of this inconsistency is to presume a lapse of time between the first and the second scene, which perhaps would be more naturally assumed were the Second Act to commence with the second scene of the First Act. [Wherein Halliwell is anticipated by Spedding.] 'As the text now stands,' Halliwell continues 'there is a discrepancy in the localities noted as the scene of the conference between the Prince and Claudio, which seems inexplicable, except by the assumption that they had had more than one conversation on the subject.'—ROLFE asks: Is it one of those instances of the poet's carelessness in the minor parts of his plot similar to Hamlet's knowledge of the scheme to send him to England, and to Philostrate's hearing a rehearsal of 'Pyramus & Thisbe'?—W. A. WRIGHT says that 'probably Shakespeare was careless about the matter, which is of no importance.' [See Note on the first line of the next scene; or SPEDDING, on the Division of the Acts, in the *Appendix*.—ED.]

315. **vnclaspe**] See WHITER'S note on lines 298, 299, above. 'In her bosom' must be either, in meaning, *on* her bosom I'll unclasp the book of my heart and by reading the contents take her reason prisoner, etc., or I'll unclasp my heart and *into* her bosom pour the contents, so as to, etc. I prefer the former.—ED.

316. **take . . . prisoner**] PECK (p. 227): This is borrowed from *Judith*, xvi, 9: 'Her beautie tooke his minde prisoner.' So also, *Cym.* I, vi, 103: 'this object, which Takes prisoner the wild motion of my eye.'

318. **breake**] See line 301, above.

[*Scene II.*]

Enter Leonato and an old man ,brother to Leonato. 1

Leo. How now brother, where is my coſen your ſon: hath he prouided this muſicke? 3

Scene II. Cap. Scene continued. Pope. Act II. Spedding. A Room in Leonato's House. Cap.

1. Enter...] Enter Leonato and Antonio. Rowe. Re-enter... Pope.

1. **Enter**, etc.] Toward the close of the preceding scene (line 312) THEOBALD called attention to the obscurity involving the locality of the conversation between Don Pedro and Claudio. SPEDDING suggested a solution by a new division of Acts, wherein the Second Act begins with the present scene. He recognises the needs of the scene-shifter, and therefore claims consideration for his division as only for an imaginary stage. The interested reader must turn to the *Appendix* for a full exposition of Spedding's suggestion, which is too long for insertion here. To me it carries conviction. I do not see how it can be gainsaid. It adheres to the law of dramatic construction; the denouement begins at the close of the Third Act, in the arrest of Conrade and Borachio. Spedding speaks of the needs of the scene-shifter which are undoubtedly real, and not to be overlooked; but then these needs are supposed to have been far smaller in Shakespeare's day than they are at present, I say 'supposed to have been' because I think there were more scenery and stage accessories in those days than is generally believed; why, for instance, should the rough makeshifts by the rude mechanicals in *A Midsummer Night's Dream* excite such mirth in Theseus and his court if they were not seen to be caricatures of the real stage-scenery to which that court was accustomed? Be this, however, on the old stage as it may, on the modern the stage-setting must be always considered, and time allowed for it. Apart from this consideration, the chiefest objection to Spedding's division would be, I suppose, the shortness of the First Act. But this is hardly an objection, if the Act fulfil its dramatic requirements and be complete in itself. As a general rule, Shakespeare, like the careful and infinitely pains-taking workman that he was, makes his First Acts somewhat longer proportionately than the others. This is more noticeable in the five great tragedies, where the First Act is almost of prime importance, than in the Comedies. In *Lear* the First Act is nearly two hundred lines longer than any of the others; in *Othello* also, it is the longest; in *Romeo and Juliet* there is but one Act longer than the First; in *Hamlet* the First Act has eight hundred and fifty lines, and is exceeded only by the Third, which has seventy-eight lines more; *Macbeth's* First Act of four hundred and seventy-seven lines is exceeded only by the Fourth, which has four lines more. According to Spedding's division of the present play, the number of lines in the Acts is as follows: First Act has 320; Second Act, 515; Third Act, 668; Fourth Act, 574; and the Fifth Act, 611. Thus the First Act is nearly two hundred lines shorter than any of the others. But this is of no real importance, I think. The ultimate test of Spedding's arrangement must be its effect upon an audience, which cannot but be salutary, if it obviate the confusion, observable to all, in the present arrangement.—ED.

1. **an old man**] Inasmuch as the name of this brother is Anthony (as we learn from V, i, 102, 111), that name, or rather Antonio, was given here, and throughout, by Rowe, who has been uniformly followed. I suppose that Rowe selected

Old. He is very buſie about it, but brother, I can tell
yóu newes that you yet dreamt not of. 5
Lo. Are they good?
Old. As the euents ſtamps them, but they haue a good 7

5. *newes*] *ſtrange newes* Q, Cap. Steev. Mal. Var. '21. Coll. Dyce, Cam. Glo. Wh. ii.
5. *dreamt*] *dream'd* F_3F_4.
7. *euents*] *event* Ff, Rowe et seq.

Antonio, not only because it is more Italian than Anthony, but because, in the masking scene in II, i, 106–118 Ursula banters a man named Signior Anthonio who is supposed to be an old man by the 'wagling of his head' and the dryness of his hand—but there is no evidence that he was Leonato's brother.—ED.

HORN (i, 263): The question may arise: Is this brother, Antonio, really necessary to the play? At the first blush the answer might be, no; for the subordinate part which he plays in Leonato's house, as well as the 'strange news' which he brings to his elder brother might have been easily undertaken by another; later on, however, his part becomes eventually much more important; after Hero's pretended death, and the establishment of her innocence, he must come forward as the father of a daughter as a new bride for Claudio. Wherefore, it is very necessary that an actual personality in the shape of the bride's father, should give colour to the fiction of a daughter. And it seems to me that there is another, a tenderer reason for Antonio's existence. In such terrible trials as assail Leonato, he must (both poesy and the humane poet require it) not be left alone; some one allied to him by kinship and friendship must be at hand, to whom he can pour out his woes. His lamentations must not be entirely withdrawn from our view, but the lonely grief of an old man would be too grievous a sight for even a tragedy. Lear has his Kent, and his Fool. How attractive is the presentment of these two old men, brothers in very deed, and how admirably Antonio recalls Leonato to the actual present, when in V, i, he is bewailing himself alone. It might well be said that Leonato's heart-rending lamentations expose him to the danger of exceeding the bounds of a comedy, but his brother Antonio brings him within them at just the right moment.

2. **cosen**] MURRAY (*H. E. D.*): The regular phonetic descendant of Lat. *consobrinus*, cousin by the mother's side. . . . In mediæval use, the word seems to have been often taken to represent Lat. *consanguineus*. Formerly, very frequently applied to a nephew or niece.

2. **your son**] See V, i, 299.

5. **you yet dreamt not of**] For other examples of the simple past for the complete present, see ABBOTT, § 347, where it is said that 'this is in accordance with the Greek use of the aorist, and is as logical as our more modern use. The difference depends upon a difference of thought, the action being regarded *simply* as *past* without reference to the present or to *completion*. . . . On the other hand, the complete present is used remarkably in V, i, 252: "I *have drunk* poison whiles he utter'd it." This can only be explained by a slight change of thought: "I have drunk poison (and drunk poison all the) while he spoke."'

6. **they**] A *Concordance* or Schmidt's *Lex.* will give many instances where 'news' is used as a plural.

7. **euents stamps**] The compositor evidently composed by his ear, wherein 'euents' followed by 'stamps' sounds the same whether it be singular or plural.

couer : they ſhew well ɔutward, the Prince and Count *Claudio* walking in a thick pleached alley in my orchard, were thus ouer-heard by a man of mine : the Prince diſcouered to *Claudio* that hee loued my niece your daughter, and meant to acknowledge it this night in a dance, and if hee found her accordant, hee meant to take the preſent time by the top, and inſtantly breake with you of it.

Leo. Hath the fellow any wit that told you this?

Old. A good ſharpe fellow, I will ſend for him, and queſtion him your ſelfe.

Leo. No, no; wee will hold it as a dreame, till it appeare it ſelfe : but I will acquaint my daughter withall,

8. *ɔutward*] F_1.

9. *thick pleached*] *thick peached* Rowe ii. *thick-pleached* Theob. Warb. et seq.

my] *mine* Q, Cam. Glo. Wh. ii.

10. *thus*] *thus much* Q, Cap. Mal. Steev. Var. Coll. Dyce, Sta. Cam. Glo. Wh. ii.

13. *and if*] *and* F_3F_4.

hee meant] *meant* F_4, Rowe, Pope, Han.

20. *withall*] *with all* F_3F_4, Rowe, Pope, Han.

9. **thick pleached**] STEEVENS: That is, *thickly interwoven;* so afterward, in III, i, 9: 'the pleached bower.'—HALLIWELL: The term is still in use, applied to a method of lowering hedges, by partially cutting the principal stems, and intertwining them with the rest. [In the present passage, it may be that it is the sides of the 'alley' that are 'pleached,' but in III, i, 9, it would appear that the bower is pleached overhead by the honey-suckles. The overhead pleaching seems more in accordance with Italian practice, but thick pleached hedges are better adapted to conceal listeners.—ED.]

9. **orchard**] SKEAT (*Dict.*): A garden of fruit-trees. . . . The older form is *ortgeard* . . . signifying 'wort-yard,' *i. e.* yard of worts or vegetables. . . . It is singular that Lat. *hortus* is related to the *latter* syllable *yard;* but of course not to the former.

10. **thus**] The addition of the Qto 'thus *much*' is hardly necessary. But, if adopted, it should be printed, I think, with a hyphen 'thus-much.'—ED.

14. **by the top**] Compare *All's well*, V, iii, 39: 'Let's take the instant by the forward top.'—DEIGHTON: That is, to take time by the forelock; in reference to the old presentment of Time as having a lock of hair in front and being bald behind. Compare Bacon, *Essay* xxi: 'For occasion (as it is in the Common verse) turneth a Bald Noddle, after she hath presented her locks in Front, and no hold taken.'

16. **wit**] Here used in its common meaning: sense, understanding; unlike its meaning in the preceding scene.

19, 20. **appeare it ſelfe**] DYCE (ed. ii): Qy. 'approve'? *i. e.* prove. (In *Cor.* IV, iii, 9, the Folio has 'appear'd,' where the sense requires *approv'd.*)—ABBOTT (§ 296): 'Appear' is, perhaps, here used reflexively; as also in *Cym.* III, iv, 148: 'disguise That which *to appear itself* must not yet be.' Though these passages

that ſhe may be the better prepared for an anſwer,if peraduenture this bee true : goe you and tell her of it : cooſins, you know what you haue to doe, O I crie you mercie friend, goe you with mee and I will vſe your skill, good coſin haue a care this buſie time. *Exeunt.*

[*Scene III.*]

Enter Sir Iohn the Baſtard,and Conrade his companion.

Con. What the good yeere my Lord, why are you thus out of meaſure ſad?

21. *for an anſwer*] *for anſwer* Ff, Rowe, +.

22. [Enter several Persons, bearing Things for the Banquet. Cap. Exit Antonio.—Several Persons cross the Stage. Dyce. Enter Attendants. Cam.

22, 23. *cooſins,*] *cousin,* Johns. Var. '85, Ran. Dyce ii, iii, Huds.

23. *to doe, O*] *to do.* [several cross the stage here] *O,* Theob.

24. *skill*] *shill* Q.

25. *coſin*] *cousins* Steev. Var. '03, Var. '13, Sta. Ktly.

Scene VI. Pope, +. Scene III, Cap. et seq.

Scene changes to an Appartment in Leonato's House. Theob. The Street. Han.

1. Enter...] Enter Don John and Conrade. Rowe et seq.

2. *good yeere*] F_2. *goodyeere* Q. *good-jer* Theob. Warb. Johns. *goujeres* Han. *goujere* Steev. *good-year* Mal. Dyce, Cam. Glo. Wh. ii. *good year* F_3F_4, Rowe et cet.

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might be perhaps explained without the reflexive use of 'appear,' yet this interpretation is made more probable by 'Your favour *is* well *appear'd*.'—*Cor.* IV, iii, 9. [Note that this example from *Cor.* is the one which seemed to Dyce to justify his mistrust of the present word. It is the position in the sentence of 'itself' that causes the slight difficulty, and leads Abbott to suggest a reflexive use. 'Itself' qualifies 'it,' but the cacophony of 'it itself appear' (which is the true meaning, I think) caused 'itself' to be placed after the verb, and so give to it a reflexive appearance. Of course, 'appear' here means, *to come true, to become reality.*—ED.]

22, 23. **coosins**] STEEVENS: 'Cousins' were anciently enrolled among the dependants, if not the domesticks, of great families, such as that of Leonato. Petruchio, while intent on the subjection of Katharine, calls out, in terms imperative, for his *Cousin* Ferdinand. WALKER (*Crit.* i, 247) includes this plural in his long list of instances where final *s* has been interpolated.—DYCE (ed. ii): Here the old eds. have 'coosins,' and, two lines after, 'cosin'; but Leonato is evidently addressing the same individual; and his first speech in this scene shows plainly *who* that individual is—'Where is *my cousin, your son?* hath he provided the music?' The said 'cousin,' son to Antonio, now crosses the stage along with musicians, and, it may be, with others. [In a case like this, it is impossible to affirm or to deny, and a conservative course which follows both Qto and Folio is certainly safe. For the derivation of 'cousin,' see line 2, above.—ED.]

1. **Iohn the Bastard**] LAMB (iii, 400): It is praise of Shakespeare, with refer-

[1. Iohn the Bastard]

ence to the play-writers, his contemporaries, that he has so few revolting characters. Yet he has one that is singularly mean and disagreeable—the king in *Hamlet*. Neither has he characters of insignificance, unless the phantom that stalks over the stage as Julius Cæsar, in the play of that name, may be accounted one. Neither has he envious characters, excepting the short part of Don John in *Much Ado*. Neither has he unentertaining characters, if we except Parolles, and the little that there is of the Clown, in *All's well that Ends Well*.—HARTLEY COLERIDGE (ii, 134): There is, alas! but too much nature in this sulky rascal. Men who are inly conscious of being despicable take it for granted that all their fellow-creatures despise them, and hate the whole human race by anticipation. Such men there are who immerse their souls in wilfull gloom, and think that all joy insults their sullenness; that beauty is only beautiful to make their deformity more hideous, and that virtue is virtue purely to spite them.—KREYSSIG (p. 214): By a single fortunate touch, the Poet has attained his end. Compound of envy as he is, Don John amuses us more than he terrifies us, for Shakespeare has denied him the one characteristic that could produce the latter effect. He cannot possibly feign. Let him but be able to do this, and the repulsive but harmless reptile becomes the subtle venomous viper; as it is, we have a *flattering honest man, a plain-dealing villain*. It is in Iago that Shakespeare gives us the frightful embodiment of human depravity. In vain does Don John's companion admonish him that he *cannot take true root, but by the fair weather that he makes himself* that he *must not make full show* of his gloomy mood until he *may do it without controlment*. Beatrice cannot look at him without suffering from heartburn for an hour. *It better fits his blood to be disdained of all than to fashion a carriage to rob love from any*. Sooner than put constraint upon himself, he prefers *to be a canker in a hedge, rather than a rose in the prince's grace*. Thus he arouses suspicion and mistrust in the audience, who feel beforehand that his plotting cannot be successful. It is clear that the comedy gains by this.—D. J. SNIDER (i, 358): There is a reason for Don John's conduct and disposition,—there has been committed against him a wrong whose sting has injected its poison into his whole existence, and transformed his nature. The villain, pure and simple, is a horrible monstrosity without human lineaments, and is certainly not a Shakespearean creation. Don John, therefore, has some ground for his present character; the Poet has indicated it plainly,—it is to be found in his illegitimacy.* The Bastard is the natural villain; he is punished for an offence which he never committed, and necessarily turns against institutions which make him an outcast and an outlaw. Above all, the Family disowns him, though it is the special function of the Family to love and cherish the child. He thus inhales the atmosphere of wrong from his birth; law,—justice itself,—becomes, in his case, the instrument of injustice. With vengeance he turns upon society, and especially upon the Family, which, however, cannot recognise him without its own destruction. The Bastard represents a perpetual conflict, which in a strong nature, must become tragical; he has to obey that which destroys him, or, if he disobeys, he becomes the villain. Shakespeare has elsewhere made him the scourge of his kindred. In *Lear* it is the father,—the real author of the violation,—whom he hates and destroys; here it is the brother, whom, as a member of his family, he must hate, but whom he must not destroy. It is also natural that he should detest marriage; and his efforts to undermine the legitimate union of Claudio and Hero spring from his own position and character.

Ioh. There is no meaſure in the occaſion that breeds, therefore the ſadneſſe is without limit.

Con. You ſhould heare reaſon.

Iohn. And when I haue heard it, what bleſſing bringeth it?

Con. If not a preſent remedy,yet a patient ſufferance.

Ioh. I wonder that thou (being as thou ſaiſt thou art, borne vnder *Saturne*) goeſt about to apply a morall me-

4. *breeds*] *breeds it* Theob.,+, Cap. Var. Ran. Mal. Steev. Var, Coll. ii, iii, (MS), Dyce ii, iii, Wh. i, Ktly, Rlfe, Huds.

7, 8. *bringeth*] *brings* Q, Coll. i, ii, Cam. Glo. Wh. ii.

9. *yet*] *at leaſt* Q, Coll. Cam. Glo. Wh. ii.

10. *wonder*] *wonder not* Theob. MS ap. Cam.

thou] *thon* F_4.

as...art] In parenthesis, Cap.

11. *morall*] *mortall* Ff, Rowe.

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2. **good yeere**] BLAKEWAY: When Sir Thomas More was confined in the Tower, his wife 'like a simple ignorant woman, and somewhat worldlie to, with this manner of salutation homelie saluted him. "What a good yeer, Mr More, quoth she, I marvaile that yow that hetherto have binne taken for a wiseman will now soe plaie the foole to lie heere in this close filthie prison."'—*Life of Sir T. More*, by Roper, ed. 1731, p. 88. [This extract is here quoted from W. A. WRIGHT, who undoubtedly gives it more correctly than Blakeway.]—FARMER: Florio writes 'With a good yeare to thee!' and gives it in Italian, 'Il mal anno che dio ti dia!'—W. A. WRIGHT: This is an interjectional expression of frequent occurrence, but unknown origin. Hanmer invented a French equivalent for it, which has apparently no other existence than in his invention: *goujere*, a disease contracted from a *gouge* or camp-follower. It may possibly be a corruption of *quad yere*, equivalent to bad year, which occurs in Chaucer, and would so be equivalent to the Italian imprecation *mal' anno!* Or it may be a euphemism for the latter. [It was evidently a good mouth-filling oath, which was not dangerous, in that it had lost all meaning. While it is become obsolete, its twin brother in obscurity: 'What the dickens!', also used by Shakespeare, has survived. In *Lear*, V, iii, 24, we find the phrase: 'The *good yeares* shall devour them, flesh and fell,' which gives, phonetically, so much authority to Hanmer's imaginary *goujeres*, that a majority of Editors have there adopted the latter,—unwisely, I think. In *Lear* its meaning is still to seek.—ED.]

4. **breeds**] Excellent Editors have followed THEOBALD in making this verb transitive by adding *it*, but, I think, needlessly. Shakespeare elsewhere uses it intransitively, as in *Meas. for Meas.* II, ii, 142: 'She speaks, and 'tis Such sense that my sense breeds with it.' It is even more forcible, thus used absolutely. Don John says, in effect: 'That which occasions my sadness is for ever breeding.'—ED.

9. **sufferance**] That is, endurance. In V, i, 41, it means, suffering.

11. **Saturne**] Inasmuch as *saturnine* is a word in every-day use, it is superfluous to give any note on the present passage. But the description in *Batman vppon Bartholome*, of the effect of the planet, is so quaint that I think I shall be pardoned for quoting it: 'Saturnus . . . is an euill willed Planet, colde and drie, a night Planet and heauie. And therefore by fables he is painted as an old man, his circle is most

dicine, to a mortifying miſchiefe : I cannot hide what I am : I muſt bee ſad when I haue cauſe, and ſmile at no mans ieſts, eat when I haue ſtomacke, and wait for no mans leiſure : ſleepe when I am drowſie, and tend on no mans buſineſſe, laugh when I am merry,and claw no man in his humor.

Con. Yea,but you muſt not make the ſul ſhow of this,

12. *miſchiefe*] *miſcheife* F_2.
15. *tend on*] *tend to* Var. '03, '13, '21.
18. *ful*] *fulll* F_4.

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farre from the earth, and neuerthelesse it is most noifull to the earth. And for that he is far from ŷ earth, he ſul endeth not his course before 30. yeres. And greeueth more, when he goeth backwarde, then when he goeth forth right. And therefore by Fables it is feined, that hee hath a crooked hooke, and is pale in coulour or wanne as Lead, and hath two deadlye qualityes, coldnesse, and drynesse. And therefore a childe & other broodes, that be conceiued & come forth vnder his Lordship, dye, or haue full euill qualyties. For . . . he maketh a man browne and fowle, misdoing slowe, and heauie, eleinge [*ailing?*] and sorie, seldome gladde and merrye, or laughing, and therefore . . . they that be subiect to *Saturnus*, haue ofte euill drye chinnes [*cracks*] in the hinder part of the foote, and be yeolow of coulour, and browne of hayre, and sharpe in all the body and unseemly, and be not skroymous [*squeamish*] of foule and stinking clothing, and he loueth stinking beastes and vncleane, sower things and sharpe : for of their complection melancholike humour hath masterie.'—fol. 129, *verso*, ed. 1582.—ED.

11, 12. **morall medicine**, etc.] BUCKNILL (p. 112) : Sadness dependent upon disposition is [here] truly stated to be more radical and less curable than that which can be referred to a definite outward cause. The would-be physician recommends reason as an anodyne, but the patient repudiates the moral medicine.—W. A. WRIGHT : Like patching grief with proverbs, V, i, 20, or giving preceptial medicine to rage. In Lyly's *Euphues*, p. 107 (ed. Arber), there is the same alliterative contrast between medicine and mischief, 'Be as earnest to seeke a medicine, as you were eager to run into a mischiefe.'

12. **mortifying**] Used causatively, in the present participle, and in its literal meaning of *death-dealing*.

12, 13. **I cannot . . . I must**] In both of these places, 'I' is emphatic.—ED.

12. **I cannot hide**, etc.] JOHNSON : This is one of our author's natural touches. An envious and unsocial mind, too proud to give pleasure, and too sullen to receive it, always endeavours to hide its malignity from the world and from itself, under the plainness of simple honesty, or the dignity of haughty independence.

16. **claw**] MURRAY (*H. E. D.*) : So *to claw the ears, humour*, etc. : to tickle, flatter, gratify (the senses, etc.). Thence *claw* itself came to mean : To flatter, cajole, wheedle, fawn upon [as in the present passage].

18, etc. **Yea, but**, etc.] WALKER (*Crit.* i, 2) suspects that this whole speech of Conrade is verse, and thus divides the lines :

'Yea, but you must not make full show of this,
Till you may do 't without *controlement* :

till you may doe it without controllment, you haue of
late ſtood out againſt your brother, and hee hath tane 20

19, 20. *of late*] *'till of late* Coll. ii, iii (MS). *until of late* Sing. (MS). 20. *tane*] *ta'en* Pope.

You have, of late, stood out against your brother,
And he hath ta'en you newly into *'s* grace;
Where *'tis* impossible you should take root,
But by *th'* fair weather that you make yourself:
[ ] 'tis needful that you frame the season
For your own harvest.'

He adds: In the first line I have expunged 'the' before 'full show' as injurious even to the sense. 'Controlment' is also written *controlement* in *King John*, I, i, 20. . . . In line 5, the common editions have 'take *true* root,' which perhaps is right; *true* may have been absorbed by 'take'; the Folio omits *true*. This metrical use of *impossible*, *terrible*, and the like, is (as is well known) very common in the Elizabethan poets. [It is found in V, i, 289, of the present play.] It occurs even in Chapman's *Iliad*, where it is very remarkable. In the penultimate line, perhaps '*Therefore* 'tis needful,' etc. [Walker, in the first place, fails, apparently, to appreciate the nice discrimination with which Shakespeare apportions verse and prose not only among his characters, but also according to the elevation of his theme. Throughout the play, neither Don John, nor Conrade, nor Dogberry and the Watch, nor Margaret, nor Ursula utters one line of verse, nor does Borachio except in the first Scene of the Fifth Act, and there, in a high-pitched, almost tragic interview, where all the characters speak in verse, for five lines Borachio speaks in the same, at all other times he speaks, as befits his character, in prose. In the second place, Walker overlooks the tendency of all Shakespeare's prose, when any characters, above the lowest order, are speaking, to run into *metric* prose, that is, there is an harmonious, measured cadence which seems to need but a few trifling changes to convert it into regular blank verse. Take Orlando's opening speech in *As You Like It*: 'As I | remem | ber Adam | it was | upon | this fashion | bequea | thèd me | by will | but poor | a thou | sand crowns,' and so on, throughout the whole speech; the very inversion: 'but poor a thousand crowns' seems intentional for the sake of the rhythm. To have written it all in blank verse would have imparted too much dignity to what are really only the querulous complaints of a neglected boy, but he is the hero of the piece, and is destined to develop into a most attractive character; insensibly, therefore, our minds are prepared for his high position by this metric prose, which we find also, in this present speech of Conrade; not because Conrade's character was like Orlando's, but because the sentiments he utters are to be considered of a more elevated tone than the repulsive selfishness of Don John. There is a positive indication, I think, that the rhythm was intentional, in line 20, where is the contraction 'tane' for *taken*, and it is barely possible that it was this contraction which started Walker's suspicion that the whole was blank verse. See I, i, 240.—ED.]

19, 20. of late] COLLIER (ed. ii): ''Till of late' is from the MS, and is clearly required by the sense.—ANON. (*Blackwood's Maga*. Aug. 1853, p. 192): This MS correction, as any one, looking at the context even with half an eye, may perceive both spoils the idiom and impairs the meaning of the passage. [The correction is,

you newly into his grace, where it is impoſſible you ſhould take root,but by the faire weather that you make your ſelfe,it is needful that you frame the ſeaſon for your owne harueſt.

Iohn. I had rather be a canker in a hedge, then a roſe in his grace,and it better fits my bloud to be diſdain'd of all,then to faſhion a carriage to rob loue from any:in this (though I cannot be ſaid to be a flattering honeſt man) it muſt not be denied but I am a plaine dealing villaine,I

22. *take root*] *take true root* Q, Cap. Steev. Var. Coll. Dyce, Sta. Cam. Wh. ii.
29. *but I am*] *that I am* Var, '03, '13, '21, Knt, Sta.
29. *plaine dealing*] *plain-dealing* Rowe et seq.

perhaps, superfluous, but it cannot be said greatly to impair the meaning. The brothers had undoubtedly quarrelled until very recently.—ED.]

22. **take root**] Inasmuch as the Folio was printed from the Qto, the omission of words in the former is in all likelihood due merely to the carelessness of the compositors, and the reading of the Qto should be here restored.—ED.

25. **canker**] JOHNSON: A 'canker' is the canker-rose, dog-rose, *cyanosbatus*, or hip. The sense is, I would rather live in obscurity the wild life of nature, than owe dignity or estimation to my brother. He still continues his wish of gloomy independence. But what is the meaning of the expression, 'a rose in his grace'? If he was a *rose* of himself, his brother's 'grace' or *favour* could not degrade him. I once read thus: 'I had rather be a canker in a hedge, than a rose in his *garden*;' that is, I had rather be what nature makes me, however mean, than owe any exaltation or improvement to my brother's kindness or cultivation. But a less change will be sufficient; I think it should be read: 'than a rose *by* his grace.'—STEEVENS: I think no change is necessary. The sense is,—I had rather be a neglected dog-rose in a hedge, than a garden-flower of the same species, if it profited by his culture. See *Sonn.* liv, 5—ELLACOMBE (p. 194): The Canker-Rose is the wild Dog Rose, and the name is sometimes applied to the common Red Poppy. [The fact that Shakespeare himself uses 'canker' in two quite different senses led RITSON (*Remarks*, p. 30) to maintain that the word is here used as it is twice used in *Mid. N. Dream*, for the envious worm that feeds on 'the muske rose buds,' and that such 'a metamorphosis suited to the malignancy of the speaker's disposition.' Had this been Shakespeare's reference it is not likely that he would have spoken of 'a canker *in a hedge*.' Unquestionably, the 'canker' is here the *Rosa canina*.—ED.]

27. **fashion a carriage**] BOAS (p. 306): It would seem as if the dramatist in this most radiant of comedies had not wished to focus our attention upon the villain by investing him with the fascination which underlies evil-doing masquerading under the guise of good-humoured honesty. Moreover, we are not inclined to augur very disastrous results from the schemes of a mischief-maker who wears his heart upon his sleeve in so transparent a fashion, and who seems so ill-fitted for an intriguer's part.

27. **carriage**] Bearing, deportment. See Shakespeare, *passim*.

29. **denied but**] ABBOTT (§ 122): That is, 'there must be no denial to prevent my being supposed a plain-dealing villain;' where, however, 'but' is used transi-

am truſted with a muſſell, and enfranchiſde with a clog, therefore I haue decreed, not to ſing in my cage: if I had my mouth, I would bite: if I had my liberty, I would do my liking: in the meane time, let me be that I am, and ſeeke not to alter me.

Con. Can you make no vſe of your diſcontent?

Iohn. I will make all vſe of it, for I vſe it onely. Who comes here? what newes *Borachio*?

Enter Borachio.

Bor. I came yonder from a great ſupper, the Prince your brother is royally entertained by *Leonato*, and I can giue you intelligence of an intended marriage.

30. *muſſell*] *muzzel* F_4.
36. *I will make*] *I make* Q, Cap. Var. Ran. Mal. Steev. Var. Knt, Coll. Dyce, Sta. Cam. Wh. ii.
39. *came*] *come* Cap. conj.

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tionally, almost as an adversative. Cf. 'It cannot be but I am pigeon-liver'd.'—*Ham.* II, ii, 605, which approximates to 'It cannot be (that I am otherwise than a coward),' *i. e.* 'it cannot be that I am courageous; on the contrary (*but* adversative), I am pigeon-liver'd.'—DEIGHTON: Possibly, there is a slight confusion due to the excessive negative in 'denied.' If Shakespeare had written, 'It must not be *said* but I am,' etc., the sense would have been plain.

29, etc. **I am trusted, etc.**] DEIGHTON: 'They show perfect trust in me,—yes, by putting a muzzle on me like a dangerous dog; they give me perfect freedom,—yes, by fettering me with a clog, like an animal they are afraid will run away; so, like a caged bird, I am determined I will not sing to please them.'

32. **mouth . . . liberty**] Here, of course, 'mouth' refers to the 'muzzle' and 'liberty' to the 'clog.' Let it not be hereafter said that Shakespeare never mixes his metaphors. A bird 'in a cage' with a 'clog' on its leg to keep it a prisoner, and a 'muzzle' on its beak to keep it from 'biting,' would be a sight for gods and men.—ED.

33. **that I am**] For examples of the omission of the relative, 'that *which* I am,' see ABBOTT, § 244, if necessary.

36. **I will make**] The present 'I make' of the Qto is better than this future.

36. **I vse it onely**] STEEVENS: That is, I make nothing else my counsellor.

39. **I came**] DEIGHTON: That is, the aorist for the perfect; the action being regarded simply as past without reference to the present or to completion.—W. A. WRIGHT: That is, I am come. The same tense is used in *Jul. Cæs.* V, v, 3: 'Statilius show'd the torch-light, but, my lord, He came not back.' And *Rich. III:* V, iii, 277: 'Who saw the sun to-day?' In these cases we should now say 'He is not come back,' and 'Who has seen the sun to-day?' Similarly in *Genesis* xliv, 28: 'I said, Surely he is torn in pieces; and I saw him not since.'

39. **yonder**] Were it not that Shakespeare allows himself great licence in the transposition of words I should think that this is a compositor's mistake for 'a great supper yonder.'—ED.

Iohn. Will it ſerue for any Modell to build miſchiefe on? What is hee for a foole that betrothes himſelfe to vnquietneſſe? 42

Bor. Mary it is your brothers right hand. 45

Iohn. Who, the moſt exquiſite *Claudio*?

Bor. Euen he.

Iohn. A proper ſquier, and who, and who, which way lookes he? 49

45. *brothers*] *bothers* Q. 48. *and who, which*] *and who? which* Rowe ii, et seq.

42. **Modell**] W. A. WRIGHT: That is, ground plan. Compare *2 Hen. IV:* I, iii, 42: 'When we mean to build, We first survey the plot, then draw the model.'

43. **for a foole**] DYCE (*Remarks*, p. 32): This is equivalent to—'What manner of fool is he?' See Gifford's *Jonson*, iii, 397 [where Gifford, in a note on 'What is he for a vicar?' remarks: 'This is pure German in its idiom, and is very common in our old writers: *was ist das für ein.* It is somewhat singular that E. K., the commentator on Spenser's *Pastorals*, should think it necessary to explain the expression in his time. On the line, "What is he for a Ladde you so lament?" [—*April*] he subjoins, "a strange manner of speaking, q. d. What manner of lad is he?" "What is he for a creature" occurs in *Every Man out of his Humour*, III, i.'] DYCE (*Notes*, p. 40) adds two more examples: Middleton's *A Mad World, my Masters:* 'What is she for a fool would marry thee?'—*Works*, ii, 421, ed. Dyce. And Warner's *Syrinx*, etc.: 'And what art thou for a man that shouldest be fastidious?' Sig. Q 4, ed. 1597. STAUNTON says that 'this construction, though no longer permissible, was trite enough in the poet's time;' and adds fresh examples from Peele's *Edward I*, and *Ram Alley*, IV, ii. And DEIGHTON contributes three more from Middleton. ABBOTT (§ 148) says that the phrase is 'more intelligible when the order is changed: "For a fool, what is he," *i. e.* "considered as a fool,—it being granted that he is a fool—what kind of a fool is he?"'

48. **proper**] Used with even more intense irony by Beatrice in IV, i, 316: 'a proper saying?'

48. **and who**] WALKER (*Crit.* iii, 29): Compare Shirley, *Witty Fair One*, IV, ii, vol. i, p. 333, ed. Gifford and Dyce: '—and when, and when?' Ib. *Wedding*, III, ii, p. 406: '—And how, and how do you like it?' Ib. *Gentleman of Venice*, III, iv, vol. v, p. 50:—'And how, and how shew these things?' Ib. *Cardinal*, V, ii, p. 339: '—And how, and how?' R. G. WHITE, not having had the advantage of seeing these parallel examples collected by Walker, believed this iteration of 'and who' to be a printer's error, and proposed to omit the second. ALLEN (MS) proposed to punctuate 'and who . . . and who . . . which, etc.?' with the following ingenious explanation: 'Don John had it in mind to ask *directly:* Who is the lady that is to have him? but, with the peculiar obliquity of his character, he shrinks from an inquiry so straight forward, and finally begins his question again in another form.' This interpretation is so ingenious that even granting the applicability, to the present passage, of the examples from Shirley, it may serve to explain why Don John employed this form of expression. This same interpretation occurred to F. A. MARSHALL, independently of course, for Allen's, written thirty years ago, was never in print

Bor. Mary on *Hero*, the daughter and Heire of *Leonato.*

Iohn. A very forward March-chicke, how came you to this?

Bor. Being entertain'd for a perfumer,as I was ſmoaking a muſty roome, comes me the Prince and *Claudio*, hand in hand in ſad conference: I whipt behind the Arras, and there heard it agreed vpon, that the Prince ſhould

50. *on* Hero] *one Hero* Q.
52. *came*] *come* Ff, Rowe, +.
53. *to this*] *to know this* Johns. Var. '73, '78, '85, Ran.
54, 55. *ſmoaking a*] *smoaking in a* Rowe ii, Pope.
56. *whipt*] Ff, Rowe, +, Knt, Wh. i. *whipt me* Q, Cap. et cet.

till now; Marshall's note reads:—'As we have pointed the passage [And who—and who—], the meaning would be that Don John is going to ask *And who—and who is the Lady?* when he changes his mind and puts the question in another form. It may be that the phrase is a misprint for *And how and how?* but even then there does not seem much sense in it.'—ED.

52. **March-chicke**] Of course, here used as a type of precocity.

54, 55. **smoaking a musty roome**] STEEVENS: The neglect of cleanliness among our ancestors rendered such precautions too often necessary. In the directions, drawn up by Sir John Puckering's Steward (*Harleian MSS*, No. 6850, fol. 90, Brit. Mus.) relative to Suffolk Place before Queen Elizabeth's visit in 1594, the 15th article is—'The swetynynge of the house in all places by any means.' Again, in Burton's *Anatomy of Melancholy*, p. 251, ed. 1632: '—the smoake of juniper is in greate request with us at Oxford, to sweeten our chambers.' [In a note on *2 Hen. IV*: V, iv, 21, Steevens adds several other quotations bearing somewhat on the question; among them, one from a Letter from the Lords of the Council, in the reign of Edward VI. (Lodge's *Illust.* i, 141) where we are told that Lord Paget's house was so small that, 'after one month it would wax unsavery for hym to contynue in,' etc.] HALLIWELL quotes from Muffett (*Health's Improvement*, ed. 1655, p. 25) certain advice to persons, in localities infected by the plague, with regard to 'correcting the air about them with good fires,' which cannot be said to apply to the present passage; incidentally, however, Muffett mentions the estimation in which juniper was held for its purifying qualities, it 'retaineth,' he says, 'his sent and substance a hundred years.' [It has been noted (first, I think, by Thornbury; but I speak under correction) that Shakespeare nowhere alludes to tobacco. It is clear that those who make this claim did not read their Shakespeare in either ROWE'S Second Edition or in POPE, where Borachio is made to say that he was 'smoking *in* a musty room.—ED.]

55. **comes me**] The familiar ethical dative.

56. **sad**] For 'sad' in the sense of *grave*, Schmidt's *Lex.* will give many an instance.

56, 57. **Arras**] DRAKE (ii, 114): Arras or tapestry, representing landscapes and figures, formed the almost universal hangings for rooms below and chambers above. When first introduced, it was attached to the bare walls; but it was soon found necessary, in consequence of the damp arising from the brick-work to suspend it on

wooe *Hero* for himſelfe, and hauing obtain'd her, giue her to Count *Claudio.*

Iohn. Come, come, let vs thither, this may proue food to my diſpleaſure, that young ſtart-vp hath all the glorie of my ouerthrow: if I can croſſe him any way, I bleſſe my ſelfe euery way, you are both ſure, and will aſſiſt mee?

Conr. To the death my Lord.

Iohn. Let vs to the great ſupper, their cheere is the greater that I am ſubdued, would the Cooke were of my minde: ſhall we goe proue whats to be done?

Bor. Wee'll wait vpon your Lordſhip.

Exeunt.

64. *mee?*] *me.* Q, Theob. Warb. Johns. Ran. Mal.

67. *I am ſubdued*] *I ſubdued* F_3F_4, Rowe i.

would] QFf, Rowe, Pope, Han. Dyce, Cam. (subs.) '*would* Theob. ii, et cet.

67. *of my*] *a my* Q.

68. *minde:*] *mind!* Theob. Warb. et seq.

70. Exeunt.] Exit. Q.

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wooden frames, placed at such a distance from the sides of the room, as would easily admit of any person being introduced behind it, a facility which soon converted these vacancies into common hiding-places. Thus Shakespeare, during his scenic developments, has very frequent recourse to this expedient. [The derivation of the word from the name of the town in France, where it was first made, is well known.]

58, 59. **hauing obtain'd her, giue her**] When women were accustomed to be thus freely bandied about in marriage, is it to be wondered at that Hero so lightly condones Claudio's insult?—ED.

61. **displeasure**] DEIGHTON interprets this as referring to the malice which Don John bears to Claudio. It is possible; but I incline to think that it refers to the hostility to all the world which Don John has just expressed.—ED.

61. **start-vp**] In the *New Shakspere Society's Trans.* 1877–9, p. 42,* another example of this word is given: 'It is reported that a new start-up fellow, whom they call Paracelsus, changeth & subverteth all the order of ancient, & so long time received rules.'—1603, Florio's *Montaigne*, p. 321, ed. 1632. And DEIGHTON has found a third in Middleton's *Women beware Women*, IV, i, 111: 'A poor, base start-up.'

62. **crosse . . . blesse**] DEIGHTON: Though 'cross' here is, of course, primarily to thwart, to hinder, yet the use of the word 'bless' immediately afterwards suggests an allusion to the making of the sign of the cross, as by a priest when blessing, or by a layman when endeavouring to avert a danger, a curse, etc.

63. **sure**] STEEVENS: That is, to be depended on.

68. **proue**] Cf. *1 Thessalonians*, V, 21: 'Prove all things.'

Actus Secundus.

Enter Leonato, his brother, his wife, Hero his daughter, and Beatrice his neece, and a kinſman.

Leonato. Was not Count *Iohn* here at ſupper?

Brother. I ſaw him not.

Beatrice. How tartly that Gentleman lookes, I neuer can ſee him, but I am heart-burn'd an howre after.

Hero. He is of a very melancholy diſpoſition.

Beatrice. Hee were an excellent man that were made iuſt in the mid-way betweene him and *Benedicke*, the one is too like an image and ſaies nothing, and the other too like my Ladies eldeſt ſonne, euermore tatling.

Leon. Then halfe ſignior *Benedicks* tongue in Count *Iohns* mouth, and halfe Count *Iohns* melancholy in Signior *Benedicks* face.

Beat. With a good legge, and a good foot vnckle, and

1. Om. Q.
Leonato's House. Pope et seq. (subs.)
2. Enter...] Enter Leonato, Antonio, Innogen, Hero, Beatrice, Margaret and Ursula. Rowe.
3. and a] and F_3F_4.
5. Brother.] Brot. Ff. Ant. Rowe et seq.
8. *very*] Om. F_3F_4, Rowe i.
13, 15. Benedicks] *Benedict's* Rowe ii, Pope.
15. *face.*] QF_4. *face*—. F_2. *face*—, F_3. *face*— Rowe et seq. (subs.)

'**Scene. A hall in Leonato's house.**'—CAMBRIDGE EDITION: It may be doubted whether the author did not intend this scene to take place in the garden rather than within doors. The banquet, of which Don John speaks, line 164, would naturally occupy the hall or great chamber. Don Pedro at the close of the scene says, 'Go *in* with me,' etc. If the dance, at line 148, were intended to be performed before the spectators, the stage might be supposed to represent a smooth lawn as well as the floor of a hall. On the other hand, the word 'entering,' at line 78, rather points to the scene as being within doors.

6. **tartly**] Shakespeare constantly uses adjectives as adverbs; note that here he uses an adverb as an adjective.—ED.

7. **heart-burn'd**] BUCKNILL (p. 113): Heart-burn referred to acidity is good medical doctrine.

9. **were . . . were**] See I, i, 135.

12. **Ladies eldest sonne**] J. C. MOORE (*N. & Qu.* Ser. 7, vol. iv, p. 474): That is, the spoiled brat of the family, and therefore pert and talkative. [See FLETCHER, I, i, 142.]

money enough in his purſe, ſuch a man would winne any woman in the world, if he could get her good will.

Leon. By my troth Neece, thou wilt neuer get thee a husband, if thou be ſo ſhrewd of thy tongue.

Brother. Infaith ſhee's too curſt.

Beat. Too curſt is more then curſt, I ſhall leſſen Gods ſending that way: for it is ſaid, God ſends a curſt Cow ſhort hornes, but to a Cow too curſt he ſends none.

18. *world, if*] *world,—if* Cap. Var. Ran. Mal. Steev. Var. Knt, Coll. Dyce, Sta.
18. *he*] *a* Q. *a'* Coll. i, Cam.
19. *thee a*] *hee ta* F_4.
22. *I ſhall*] *and I shall* Han.

20, 21. **shrewd . . . curst**] CRAIK (p. 141): It is a strong confirmation of the derivation of 'shrewd' from the verb *to shrew* that we find 'shrewd' and 'curst' applied to the disposition and temper by our old writers in almost, or rather, in precisely, the same sense. [The present use of the two words is a case in point.] So in *Mid. N. Dream*, III, ii, Helena, declining to reply to a torrent of abuse from Hermia, says, 'I was never curst; I have no gift at all in shrewishness.' And in *Tam. of Shr.* I, ii, first we have Hortensio describing Katharine to his friend Petruchio as 'intolerable curst, and shrewd, and froward,' and then we have Katharine, the shrew, repeatedly designated 'Katharine the curst.' At the end of the Play she is called 'a curst shrew,' that is, as we might otherwise express it, an ill-tempered shrew. . . . As it is in words that ill-temper finds the readiest and most frequent vent, the terms *curst* and *shrew*, and *shrewd* and *shrewish* are often used with a special reference to the tongue. But sharpness of tongue, again, always implies some sharpness of understanding as well as of temper. The terms *shrewd* and *shrewdly*, accordingly, have come to convey usually something of both of these qualities,—at one time, perhaps, most of the one, at another of the other. The sort of ability that we call *shrewdness* never suggests the notion of anything very high; the word has always a touch in it of the sarcastic or disparaging. But, on the other hand, the disparagement which it expresses is never without an admission of something also that is creditable or flattering. Hence it has come to pass that a person does not hesitate to use the terms in question even of himself and his own judgements or conjectures. We say, 'I shrewdly suspect or guess,' or, 'I have a shrewd guess, or suspicion,' taking the liberty of thus asserting or assuming our own intellectual acumen under cover of the modest confession at the same time of some little ill-nature in the exercise of it.

20. **shrewd of thy tongue**] ALLEN (MS): *Shrewd of tongue* would not strike us as more singular than *swift of foot;* it is the Pronominal Adjective 'thy,' that makes the singularity.

23. **sending that way**] ALLEN (MS): One must suspect that the original form must have been 'sending *in* that way' and that the *in* got dropt out in mere carelessness of speech. But the *g*, in Participles in *-ing* was, probably, no more pronounced in Shakespeare's day than by the Scotch, North-English, and others now. I *suspect*, therefore, that the true solution is the absorption of the *in* by the *in*ᵉ of the Participle, *i. e.* in pronunciation, while it was *felt* to be there still. *I*, therefore, should write: 'sending 'that way.'

Leon. So, by being too curſt, God will ſend you no hornes.

Beat. Iuſt, if he ſend me no husband, for the which bleſſing, I am at him vpon my knees euery morning and euening: Lord, I could not endure a husband with a beard on his face, I had rather lie in the woollen.

Leonato. You may light vpon a husband that hath no beard.

Batrice. What ſhould I doe with him? dreſſe him in my apparell, and make him my waiting gentlewoman? he that hath a beard, is more then a youth: and he that hath no beard, is leſſe then a man: and hee that is more then a youth, is not for mee: and he that is leſſe then a man, I am not for him: therefore I will euen take ſixepence in earneſt of the Berrord, and leade his Apes into hell.

25. *you*] Om. F_3F_4, Rowe i.
30. *in the woollen*] *in woollen* Rowe, +.
31. *vpon*] *on* Q, Coll. Dyce, Cam.
34. *waiting gentlewoman*] *waiting-gentlewoman* Rowe.
38. *ſixepence*] *six pence* F_3F_4, Rowe, +.
39. *Berrord*] *bearward* Knt, Dyce, Sta. Cam. *be'r-'ard* Wh. i. *bear-'ard* Wh. ii. *Bearherd* F_3F_4, Rowe, +, Cap. et cet. (subs.)

23. **God sends**, etc.] HALLIWELL: This is a very common old English proverb. 'Curst cowes have short horns, *Dat Deus immiti cornua curta bovi;* Providence so disposes that they who have will, want power or means to hurt.'—Ray's *Proverbs*, ed. 1678, p. 118. . . . 'But herein I have tolde hym my opinion, whiche is, that sithe he will leane so muche to his owne inclination, that God will sende a shrewde cowe shorte hornes,'—*A Letter sent by F. A. touching the Proceedings in a private Quarell and Unkindnesse between Arthur Hall and Melchisedech Mallerie*, 1576. [The same variation (in the substitution of *shrewd* for 'curst') is noted by W. A. WRIGHT in Froude's *Hist. of England*, also (IV, 512): 'God sends a shrewd cow short horns,' says Lord Surrey to Blage.]

27. **Iust**] Exactly so. See V, i, 174, where it is again Beatrice's word.

30. **in the woollen**] CAPELL asserts that this means 'in my shroud'; but STEEVENS supposes that it means 'blankets without sheets.' As regards Capell's interpretation, W. A. WRIGHT remarks that 'the custom of burying in woollen appears not to have come in till the Act of 18 & 19 Charles the Second for the protection of the woollen trade, which made it compulsory for all to be buried in woollen.' [The so-called 'Woollen Act' came into operation August 1st, 1678. HALLIWELL says that 'the practice was, to some extent, in vogue previously [to the close of the seventeenth century]; a woollen shroud being occasionally mentioned.' Although I prefer Steevens's explanation, yet the use of the definite article, 'in *the* woollen' seems as though Capell were right, and the phrase were euphemistic for 'being buried.' Halliwell calls attention to the reading 'in woollen,' in Davenant's *Law against Lovers;* he might have noted that it is the reading, in the present passage, from Rowe to Johnson. We all remember Mrs Oldfield's last words,

Leon. Well then, goe you into hell.
Beat. No, but to the gate, and there will the Deuill

40. *hell.*] QFf, Rowe, +, Cap. Mal. *hell,*— Theob. *hell?* Han. et cet.

immortalised by Pope: '"Odious! in woollen! 'twould a Saint provoke!" Were the last words that poor Narcissa spoke,' etc.—ED.]

38. **not for him**] LADY MARTIN (p. 306): Who does not see what a pleasant person Beatrice must have been in her uncle's home, with all this power of saying quaint and unexpected things which bubble up from an uncontrollable spirit of enjoyment? Her frankness must indeed have been a pleasant foil to the somewhat characterless and over-gentle Hero. See how fearlessly she presently tells Hero not to take a husband of her father's choosing, unless he pleases herself.

39. **Berrord**] Inasmuch as this word is spelled 'bear-herd' in *Tam. Shr.* Ind. ii, 21, and in *2 Hen. IV:* I, ii, 192, SCHMIDT (*Lex.*) asserts, unwisely, that this is 'the Shakespearian form of the word'; he then gives the several spellings as they occur in the Qto and Folios, and adds it is 'never' there found, spelled '*bear-ward*, as some modern Edd. choose to write.' 'On the other hand,' says W. A. WRIGHT, 'in *The First Part of the Contention*, V, i, 124, which is the original of *2 Hen. VI:* V, i, 210, we find "Despight the Beare-ward that protects him so," while the First Folio of *2 Hen. VI.* reads "Bearard." "Bear-herd" is formed on the analogy of *shepherd*, and *neat-herd*, but as bears are not kept in flocks or herds it seems likely that "bear-ward" is the more correct form.'

39. **hell**] CAPELL (p. 120): The saying now apply'd to the maiden, to frighten her into marriage, is—that, if she dies an old one, she goes to hell certainly; and her office there will be leading of apes; 'tis of great antiquity, and it's reason untraceable.—STEEVENS (Note on *Tam. Shr.* II, i, 34): That women who refused to bear children, should, after death, be condemned to the care of apes in leading-strings, might have been considered an act of posthumous retribution.—MALONE (*Ib.*): 'To lead apes' was in our author's time, as at present, one of the employments of a bear-ward, who often carries about one of those animals along with his bear; but I know not how this phrase came to be applied to old maids. HALLIWELL (*Ib.*) remarks that old bachelors were doomed to be bear-leaders in the same place. Twenty-three references to old authorities are supplied by Halliwell of the use of this phrase, and doubtless more could be added, but they do not advance our knowledge beyond the threat that those who led a virgin's life on earth must lead apes in hell. Possibly, it is one of those phrases, like Hamlet's 'hawk from a hand-saw,' where words which had become obsolete and of no meaning were replaced by others which were familiar, but so inappropriate as to obscure wholly the original meaning of the proverb. What the word could have been, for which 'apes' was substituted, it is difficult to conjecture.—ED.

Lines 40–48 WARBURTON asserted to be 'impious nonsense,' written 'by the players' and 'foisted in without rhyme or reason.' Of course, so believing, he could do nothing else than put them in the margin,—whereupon DR JOHNSON suppressed them altogether, a little mistrustfully, however, inasmuch as he expressed a fear that they were 'too much in the manner of our author, who is sometimes trying to purchase merriment at too dear a rate.' To the excellent HEATH, however, (p. 101) they appeared 'no other than the harmless pleasantry of a lively girl.'—ED.

meete mee like an old Cuckold with hornes on his head, 42
and ſay, get you to heauen *Beatrice*, get you to heauen,
heere's no place for you maids, ſo deliuer I vp my Apes,
and away to S. *Peter* : for the heauens, hee ſhewes mee 45

42. *with hornes*] *with his horns* F_4, Rowe, +.

45. Peter: *for the heauens,*] QFf, Knt, Dyce, Huds. *Peter, for the heav'ns;* Pope, Theob. Han. Warb. *Peter for the heavens;* Cap. Var. Mal. Steev. Var. Coll. Wh. Cam. *Peter; for the heavens!* Sta.

41. **but**] For other examples where 'but' means *only*, see ABBOTT, § 128, if necessary.

45. **for the heauens**] If these words are to be considered as a petty oath, the punctuation is of small moment; Beatrice may say either: 'I'm off to Saint Peter; by the heavens, he shows me,' etc. or, 'I'm off to Saint Peter, by the heavens; he shows me,' etc. But to those who deny that the phrase bears this meaning, the punctuation is important; in this case, they adopt the punctuation of CAPELL, and interpret the words as connected with 'away:' I'm away for the heavens to Saint Peter; he shows me,' etc. GIFFORD is emphatic that the words are a petty oath, and adduces many examples. In *Every Man out of his Humour*, II, i, Fungoso says: 'some ten or eleven pounds will do it all, and suit me, for the heavens!' On this, Gifford (p. 67) has substantially the following note: 'This expression occurs in the *Mer. of Ven.*: "Away! says the fiend, *for the heavens!*" These words are merely a petty oath; and wheresoever they occur, in this manner, and by whomsoever they are spoken, mean neither more nor less than—by heaven! That no future doubts may arise on the subject I will subjoin two or three of as many score examples which I could instantly produce: the first shall be from Jonson himself: "Come on, sir Valentine, I'll give you a health, *for the heavens*, you mad Capricio, hold hook or line!"—*Case is Altered*, I, i, *ad fin.* The second from his old enemy Dekker: "A lady took a pipeful or two (of tobacco) at my hands, and praised it, *for the heavens!*"—*Untrussing of a Humourous Poet*, p. 110, ed. Hawkins. And, to conclude, Twedle, the drunken piper, in *Pasquil and Katharine*, exclaims, "I must goe and clap my Tabers cheekes there, *for the heavens.*"'—IV, p. 182, ed. Simpson. In a note on the foregoing example in *The Case is Altered*, (vol. vi, p. 333) Gifford adds two more quotations: 'I was liquored soundly; my guts were rinced, *for the heavens!*'—Marston's *What you Will*, III, i, p. 256, ed. Halliwell. Again, 'An't please the gods now, . . . you shall see me tickle the measures, *for the heavens!*'—*1 Ant. and Mellida*, II, p. 24, ed. Halliwell. 'Assurance,' Gifford concludes, 'is now "made doubly sure," I trust.'

On the other hand, *pace* Gifford's dogmatic assertion, it is possible that no thought of an oath, petty or otherwise, was in Beatrice's mind,—indeed, her merry speech needs no such garnishing,—but that, being freed from her apes, she intends to make all due haste 'for the heavens.' ALLEN (MS) suggests, as a *bare possibility*, that the text ought to read, ''fore the heavens,' that is, in *front* of, at the *gate* of, the heavens; she goes from the "gate" of hell (line 41) to that of heaven.' HALLIWELL quotes Cotgrave (s. v. *Haut*): '*Faire haut le bois* . . . to quaffe, tipple, carouse for the heauens,' which might be fairly and familiarly paraphrased by 'carouse for dear life,' and from this, again, we might thus paraphrase Beatrice's words: 'and

where the Batchellers ſit, and there liue wee as merry as the day is long.

Brother. Well neece, I truſt you will be rul'd by your father.

Beatrice. Yes faith, it is my coſens dutie to make curtſie, and ſay, as it pleaſe you: but yet for all that coſin, let him be a handſome fellow, or elſe make an other curſie, and ſay, father, as it pleaſe me.

Leonato. Well neece, I hope to ſee you one day fitted with a husband.

Beatrice. Not till God make men of ſome other mettall then earth, would it not grieue a woman to be ouermaſtred with a peece of valiant duſt? to make account of her life to a clod of waiward marle? no vnckle, ile none: *Adams* ſonnes are my brethren, and truly I hold it a ſinne to match in my kinred.

48. [To Hero. Rowe.

50, 51. *curt-ſie*] F_3. *curſie* Q. *curtſie* F_3F_4, Rowe, +. *court'sy* Cap. Mal. *cursey* Hal. *curtsy* Wright. *courtesy* Steev. et cet. (subs.)

51. *ſay, as*] *ſay, father, as* Q, Theob. Warb. Johns. Cap. Var, Mal. Steev. Var. Coll. Dyce, Wh. Sta. Cam.

pleaſe] *pleases* Theob. ii, Warb. Johns.

52. *curſie*] Q. *curtſie* F_2F_3, Rowe ii, +. *curtiſie*, F_4, Rowe i. *curt'sy* Cap. Mal. *courtesy* Steev. et cet. (subs.)

53. *pleaſe*] *pleaſes* Ff, Rowe, +.

57. *earth,*] *earth;* Rowe.

58. *make account*] *make an account* Q, Cap. Steev. Var. Coll. Dyce, Wh. Cam.

59. *waiward*] *cold wayward* F_3F_4.

60. *my*] Om. F_3F_4, Rowe i.

61. *kinred*] *kindred* Rowe.

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away to Saint Peter, for dear life.' When an expletive becomes very common, it will not do to restrict it to one sole meaning.—ED.

46. merry] W. A. WRIGHT: In the sixteenth century this word was used in the sense of 'joyful' and without the notion of levity which now attaches to it. For instance, in the Prayer-Book Version of Psalm xlvii, 5: 'God is gone up with a merry noise.' And Sir Thomas More (*Life* by Roper, ed. 1731, p. 98) said to the Constable of the Tower, 'Good Mr Kingstone, trouble not your selfe, but be of good cheere: For I will praie for you and my good Ladie your wife that wee maie meet in Heaven together, wheare we shall be merrie for ever and ever.'

50, 51, 52. curtsie . . . cursie] Custom appears to have now decided in favour of the spelling *courtesy* for a movement of obeisance generally, and *curtsy* or *curtsey* for an obeisance by a woman.

51. say, as it] Unquestionably the Qto here supplies an omission in the Folio.

58. with] Equivalent to *by;* see ABBOTT, § 193; it occurs again III, i, 84, 85: V, i, 130; V, iii, 8.

61. kinred] ANON. (*Blackwood's Maga.* April, 1833, p. 542): There is something very kindly in all this contempt of marriage. Nor did 'Lady Disdain' sup-

Leon. Daughter, remember what I told you, if the Prince doe ſolicit you in that kinde, you know your anſwere.

Beatrice. The fault will be in the muſicke coſin, if you be not woed in good time: if the Prince bee too impor-tant, tell him there is meaſure in euery thing, & ſo dance

66. *woed*] *wooed* Q. *wood* F_2. *woo'd* F_3F_4.

66, 67. *impor-tant*] *importunate* Rowe ii, Pope, Han.

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pose that any rational person would credit her antinuptial asseverations. What superior young lady ever professes a rooted resolution to marry? . . . Beatrice knew that she would have to be married at last, like the rest of her unfortunate sex, but 'twas not even like a cloud her marriage day, but quite beyond the visible horizon. Of it, she had not even a dim idea; therefore came her warm wit in jets and gushes from her untamed heart. It is sincere, and in 'measureless content' she enjoys her triumphs. Marry when she may, she will not be forsworn. She has but used her 'pretty oath by yea and nay,' and Cupid in two words will justify the fair apostate in any court of Hymen. But 'tis different with Benedick. [See I, i, 239.]

66. in good time) W. A. WRIGHT: There is the same play upon words in *Merry Wives*, I, iii, 29: 'His filching was like an unskilful singer, he kept not time.' And in *Twelfth Night*, II, iii, 98: '*Mal.* Is there no respect of place, persons, nor time in you? *Sir To.* We did keep time, sir, in our catches.'

66, 67. important] JOHNSON: 'Important' here, and in many other places, is *importunate*. [See *Text. Notes.*]

67. measure] This word means both *moderation* and *a dance*.—REED (Note on *Love's L. L.* V, ii, 184): The measures were dances solemn and slow. They were performed at court, and at public entertainments of the Societies of Law and Equity, at their halls, on particular occasions. It was formerly not deemed inconsistent with propriety for even the gravest persons to join in them; and, accordingly, at the revels which were celebrated at the Inns of Court, it has not been unusual for the first characters in the Law to become performers in *treading the measures*. See Dugdale's *Origines Juridiciales*. Sir John Davies, in his poem called *Orchestra*, 1622, describes them in this manner. 'But after these, as men more civil grew, He [*i. e.* Love] did more *grave and solemn measures* frame; . . . Yet all the feet whereon these measures go, Are only spondees, solemn, grave and slow.' STAUNTON quotes from *Riche his Farewell to Militarie profession*, 1581: 'As firste for dauncyng, athough I like the measures verie well, yet I could never treade them aright, nor to use measure in any thyng that I went aboute, although I desired to performe all thynges by line and by leavell, what so ever I tooke in hande. Our galliardes are so curious, that thei are not for my daunsyng, for thei are so full of trickes and tournes, that he which hath no more but the plaine sinquepace, is no better accoumpted of then a verie bongler; and for my part thei might assone teache me to make a capricornus, as a capre in the right kinde that it should bee. For a jeigge my heeles are too heavie; and these braules are so busie, that I love not to beate my braines about them. A rounde is too giddie a daunce for my diet; for let the dauncers runne about with as muche speede as thei maie, yet are thei never a whit the nier to the ende of their course, unlesse with often tourning thei hap to catch a fall; and so thei ende the daunce

out the anſwere, for heare me *Hero*, wooing, wedding, & repenting, is as a Scotch ijgge, a meaſure, and a cinque-pace: the firſt ſuite is hot and haſty like a Scotch ijgge

68. *heare me*] *here me* Q.
69. *is as*] *is* Rowe, Pope, Han.
69, 70. *ijgge*] F_1.

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with shame, that was begonne but in sporte. These hornepipes I have hated from my verie youth; and I knowe there are many other that love them as well as I. Thus you maie perceive that there is no daunce but either I like not of theim, or thei like not of me, so that I can daunce neither.' [p. 4,—Reprint *Shakespeare Society*.]

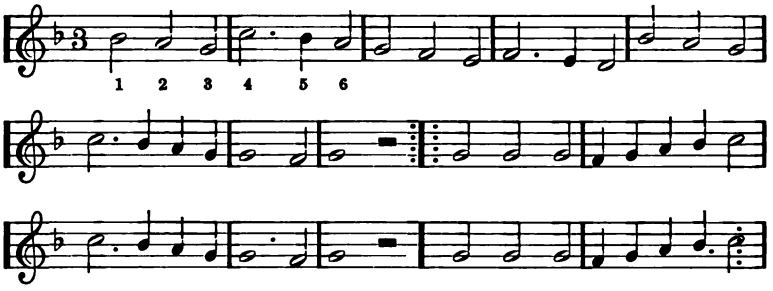
69, 70. **cinque-pace**] NAYLOR (p. 137): This interesting book [*Arbeau's Orchésographie*] on the *Art of Dancing* was published at Maçon, in 1588. The author was Jehan Tabourot, but his real name does not appear in the work, being anagrammatised into Thoinot Arbeau. The treatise is written in the form of Dialogue between Master (Arbeau) and Pupil (Capriol); and gives a most clear description of all the fashionable dances of the time, as far as words can do it; dance tunes in music type; and, incidentally, many instructions as to the manners of good society. On p. 25, Capriol asks his Master to describe the steps of the 'basse' dance. This was the 'danse par bas, ou sans sauter,' which was of the 15th century, was in triple time, and contained three parts: A, basse dance; B, Retour de la basse dance; C, Tordion. This 3rd part, or Tordion, 'n'est aultre chose qu'une gaillarde *par terre*'; *i. e.* the Tordion of a Basse dance was simply a Galliard *par terre*, without the leaping or 'Sault majeur.' Before Arbeau answers his pupil, he gives him some preliminary instruction as to the etiquette of the ball-room. He says, 'In the first place . . . you should choose some virtuous damsell whose appearance pleases you, take off your hat or cap with your left hand, and tender her your right hand to lead her out to dance. She, being modest and well brought-up, will give you her left hand, and rise to follow you. Then conduct her to the end of the room, face each other, and tell the band to play a basse dance. For, if you do not, they may inadvertently play some other kind of dance. And when they begin to play, you begin to dance. *Capriol.* If the lady should refuse, I should feel dreadfully ashamed. *Arbeau.* A properly educated young lady NEVER refuses one who does her the honour to lead her out to dance. If she does, she is accounted foolish (*sotte*), for if she doesn't want to dance, what is she sitting there for, among the rest?' . . . Arbeau then describes (p. 141) the Tordion, which is Part 3 of the basse dance. He says, it is still in triple time, but 'plus legiere et concitée,' and does not consist of 'simples, doubles, reprises,' etc., like the first and second parts, but is danced almost exactly as a Galliard, except that it is *par terre, i. e.* without any capers, and low on the ground, with a quick and light step; whereas the Galliard is danced *high*, with a slower and weightier 'mesure.' He gives the following tune, which will fit *any* of the innumerable diversities of Galliard. If played fast, it is a Tordion, if slower, a Galliard. (There are, of course, no bars in the original.)

Here are the steps of the Galliard, consisting of five movements of the feet, and the caper, or 'sault majeur.' The five steps give the Galliard the name of *Cinque pas*. 1. Greve gaulche ('Greve' is explained as a 'coup de pied'); 2. Greve droicte; 3. Greve gaulche; 4. Greve droicte; 5. Sault majeur; 6. Posture gaulche.

1, 2, 3, 4, 6 are the 'Cinq' pas, and 5 is the characteristic leap or caper.

(and full as fantaſticall) the wedding manerly modeſt, 71

71. *manerly modeſt*] *mannerly-modest* Theob.

TORDION OR GALLIARD (CINQUEPACE).

The next six minims are danced to the Revers, which is just the same, except that the words *droicte* and *gaulche* change places all the way down. Then repeat till the tune is finished. [Surely, the curiosity is pardonable which would fain be enlightened as to the exact style of a 'sault majeur' especially since it appears that high-flung capers were the most admired steps of the dance. Witness the description by Orazio Busino, chaplain to the Venetian Ambassador, of a performance before James I, in 1617: 'At last twelve cavaliers in masks, the central figure always being the prince, "chose their partners and danced every kind of dance, . . . and at length being well nigh tired, they began to flag, whereupon the king, who is naturally choleric, got impatient, and shouted aloud, 'Why don't they dance? What did you make me come here for? Devil take you all! Dance!' On hearing this, the Marquis of Buckingham, his majesty's most favored minion, immediately sprang forward, cutting a score of lofty and very minute [qy. elaborate?] capers with so much grace and agility, that he not only appeased the ire of his angry sovereign, but, moreover, rendered himself the admiration and delight of everybody. The other masquers, being thus encouraged, continued successively exhibiting their prowess with various ladies, finishing in like manner with capers. . . . The prince, however, excelled them all in bowing, being very exact in making his obeisance both to the king and to his partner. . . . Owing to his youth, he has not much wind as yet, but he, nevertheless, cut a few capers very gracefully."'—*Quarterly Rev.* Oct. 1857, p. 424, also reprinted in *New Shakspere Society's* Harrison's *England*, Part II, p. 58.*—ED.]

70. **suite**] That is, wooing, courtship. See line 333, below, where Leonato says that Beatrice 'mocks all her wooers out of suite.'

70. **hot and hasty like a Scotch ijgge**] NAYLOR (p. 124): The name 'Jigg' (later *Gigue* and *Jig*) comes from Giga (Geige), a sort of fiddle, in use during the 12th and 13th centuries. The oldest jigs are Scottish, and were 'round dances' for a large number of people. As for the Time of the Jig tunes, those of the 18th century were certainly written in triple rhythm, like $\frac{3}{8}$, $\frac{6}{4}$, or $\frac{12}{8}$. The Jegge, given in Stainer and Barrett's *Dict. of Musical Terms*, dated 1678, is in quick $\frac{6}{4}$ time. But 'The Cobbler's Jig,' 1622, is very decidedly in quick $\frac{4}{4}$ time. Moreover, Bull's 'The King's Hunting Jigg' is also in quick $\frac{4}{4}$ time, and is probably earlier than 1600.

(as a meaſure) full of ſtate & aunchentry, and then comes repentance, and with his bad legs falls into the cinque-pace faſter and faſter, till he ſinkes into his graue.

Leonata. Coſin you apprehend paſſing ſhrewdly.

72. *aunchentry*] *anchentry* F_3F_4, Rowe, +. *ancientry* Cap. et seq.

74. *ſinkes*] F_2. *ſinks* F_3F_4, Rowe, + Var. '21. *ſincke* Q, Cap. et cet. *into his*] *into the* Rowe i.

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72. **state & aunchentry**] That is, full of stately formality and antique fashion. The phonetic spelling 'aunchentry' accords with the similar spelling of 'his Mooreships Auntient' in *Oth.* I, i, 35.—ED.

74. **sinkes into**] CAPELL (*Notes*, ii, 121), in giving his reasons why 'in the woollen' is to be preferred to *in woollen*, says that the latter lacks the 'numerousness' of the former, which means, I suppose, that it has not as many syllables. His note continues: 'which numerousness, together with some addition of humour, we may and ought to give to another word coming from this speaker [*i. e.* Beatrice] by giving that "cinque-pace" a kind of Gallic pronouncing, approaching to—*sink-a-pace.*' I cannot find, however, that Capell anywhere suggests that in the present line we should actually read, 'till he sink-apace into,' etc.; his note refers only to the pronunciation of 'cinque-pace.' But in the margin of COLLIER'S Second Folio the word *apace* is added in manuscript after 'sinkes.' Collier does not tell us that the final *s* of 'sinkes' is erased, but it is to be presumed that it is so. This emendation, 'till he sink apace into' Collier adopted in his text, in both his Second and Third eds. wherein he has been followed by HUDSON. ANON. (*Blackwood's Mag.* Aug. 1853, p. 192), in referring to this text of Collier, remarks: 'we admit that Shakespeare might,—nay, ought,—to have written ["sink *apace* into"] but we doubt whether he did.' HALLIWELL speaks of the emendation as 'an alteration of singular ingenuity,' and then continues, 'but, even if such a double play upon words is likely to belong to the time of Shakespeare, it is, I imagine, somewhat at variance with the author's intention, who is making Beatrice in this speech sarcastic rather than jocular. The nature of the pun seems to be modern.' DYCE (ed. i) dryly observes that 'there is no denying that, in this instance at least, Mr Collier's MS Corrector has drawn on his invention with considerable success.' R. G. WHITE is even less lenient; he pronounces the pun 'a tolerable one for the old dabbler, but out of place. . . . It occurs, where Mr Collier's corrector may have found it, in Marston's *Insatiate Countess*, Act II,' [i: '*Mendosa.* For Heavens love, thinke of me as of the man Whose dancing dayes you see are not yet done. *Lady Lentulus.* Yet you sinke a pace, sir.' The chiefest objection to Collier's text, apart from its lack of authority, is to me, its obviousness; the play upon words is amply evident without it. For those to whom it is not obvious it is quite sufficient to have the pun suggested in a note as Capell suggests it.—ED.]

75. **apprehend**] 'Apprehend' and 'apprehension' sometimes occur when the meaning is not as manifest as it is here, where 'apprehend' means *to see* or *perceive clearly*. In III, iv, 64, where Beatrice asks Margaret, 'how long haue you profest apprehension?' there is clearly the idea of *quickness of wit*, or of *repartee*, with a slightly contemptuous tone. Note the distinction which Shakespeare draws in *Mid. N. D.* V, i, 8, 9, between 'apprehend' and 'comprehend': 'Louers and madmen

Beatrice. I haue a good eye vnckle, I can ſee a Church by daylight.

Leon. The reuellers are entring brother, make good roome.

Enter Prince, Pedro, Claudio, and Benedicke, and Balthaſar, or dumbe Iohn, Maskers with a drum.

Pedro. Lady, will you walke about with your friend?

Hero. So you walke ſoftly, and looke ſweetly, and ſay

79. [Leonato and his Company mask. Cap.
Scene II. Pope, +.
81. or...drum.] and others in Masquerade. Rowe. Don John, Bor. Marg. Urs. and Others, mask'd. Cap. et seq. (subs.)
81. Maskers with a drum.] Om. Q.
83. *So you*] *So, you* Q.

haue such seething braines . . . that apprehend more Then coole reason euer comprehends.'—ED.

77. **daylight**] LADY MARTIN (p. 307): Beatrice is now in the gayest spirits, and in the very mood to encounter her old enemy, Benedick. . . . In the dialogue that follows between them the actress has the most delightful scope for bringing out the address, the graceful movement, the abounding joyousness which makes Beatrice the paragon of her kind.

80, 81. The insufficiency of this stage-direction was first supplied by CAPELL, and the action of the scene described in the following note (ii, 122): Leonato (the house's master), his niece, daughter, and brother enter before the rest [*i. e.* at the beginning of this scene], and they only are privy to each other's persons and dresses; they receive their visitors, masked; and the Prince,—having singled-out Hero, by chance or otherways,—after a few speeches open, engages her in a conversation apart, his last words intimating its nature; while this is passing between them, Benedick, who is in search after Beatrice, lights upon Margaret; a sharp one, her voice suiting her sharpness; this voice which she raises at [line 99] betrays her to Benedick, who quits her smartly and hastily; a manner resented slightly by Margaret, who expresses it in her prayer; for her 'good dancer' means—one that could move as nimbly as the one who had just left her.

81. **dumbe Iohn**] MALONE: Here is another proof that when the first copies of our author's plays were prepared for the press, the transcript was made out by the ear. If the MS had lain before the transcriber, it is very unlikely that he should have mistaken *Don* for 'dumb'; but by an inarticulate speaker, or inattentive hearer, they might easily be confounded. REED actually deems 'dumb' 'not improbable,' on account of Don John's 'taciturnity.' 'Balthazar and John,' says COLLIER, 'were two distinct persons,' and, therefore, 'or' is incorrect. To Collier's assertion, wherein he follows Malone, that 'dumb John' was doubtless a mishearing for '*Don* John,' DYCE (*Strictures*, p. 48) replies: 'No: "dumb" was put by mistake for *Dom.* [I doubt.—ED.] So, there is a poem entitled *The Loue of* Dom *Diego and Gyneura*, appended to *Diella*, etc., 1596.

82. **friend**] A common term for a *lover*, applicable to both sexes.

nothing, I am yours for the walke, and eſpecially when I walke away.

Pedro. With me in your company.

Hero. I may ſay ſo when I pleaſe.

Pedro. And when pleaſe you to ſay ſo?

Hero. When I like your ſauour, for God defend the Lute ſhould be like the caſe.

Pedro. My viſor is *Philemons* roofe, within the houſe is Loue.

Hero. Why then your viſor ſhould be thatcht.

Pedro. Speake low if you ſpeake Loue.

86. *company.*] *company?* Rowe ii.
88. *when pleaſe you to*] *when will you please to* Rowe i.
92. *Loue*] *love* Ff. *Ioue* Q, Theob. et seq.
93, 94. Hero. ... *thatcht.* Pedro. ... *Loue*] Hero. ... *thatch'd. Speak... speak, Jove.* Anon. ap. Cam.
94. Pedro] Marg. Heath, Ran. *Speake... Loue*] In Ital. as a quotation, Han.
[Drawing her aside to whisper. Han.

89. **God defend**] HALLIWELL: That is, forbid. 'God diffende it, *a Dieu ne plaise*,'—Palsgrave, 1530.—W. A. WRIGHT: In *Rich. III:* III, vii, 81, where the Quartos read 'God forbid' the Folios have 'God defend.'

90. **case**] THEOBALD: That is, that your face should be as homely and coarse as your mask.

91–94. **My visor . . . speake Loue**] BLAKEWAY: Perhaps, Shakespeare meant here to introduce two of the long fourteen-syllable verses so common among our early dramatists, and the measure of Golding's Translation: 'My visor is Philemon's roof; within the house is Jove. || Why then your visor should be thatch'd. Speak low, if you speak love.' [This suggestion of Blakeway DYCE adopted in all three of his editions, and was followed by R. G. WHITE, in his First, and by STAUNTON. After quoting Blakeway's query, Dyce replies (*Notes*, 41): 'Nobody, I should suppose, that has eyes and ears could doubt it. But are the lines Shakespeare's own, or taken (at least partly) from some poem of the time which has perished? To me they read like a quotation.' If the lines occur elsewhere, they must be in some drama, and they flow so smoothly, and the memory clings to them so readily that, at this late day, they could have hardly escaped detection did they actually exist. HANMER, in part, anticipated Dyce, inasmuch as he suggests that line 94 is 'quoted from a song or some verses commonly known at that time.'—ED.]

92. **Loue**] THEOBALD was too honest not to acknowledge his indebtedness, had he known of the Qto's reading. His note is as follows:—''Tis plain, the poet alludes to the story of Baucis and Philemon from Ovid [*Met.* viii, 630]; and this old couple, as the Roman poet describes it, lived in a thatched cottage: "Parva quidem, stipulis et canna tecta palustri." Though this old pair lived in a cottage, this cottage received two straggling Gods, Jupiter and Mercury, under its roof. So, Don Pedro is a prince; and though his visor be but ordinary, he would insinuate to Hero, that he has something *godlike* within; alluding either to his dignity, or to the qualities

Bene. Well, I would you did like me.

Mar. So would not I for your owne ſake, for I haue manie ill qualities.

Bene. Which is one?

Mar. I ſay my prayers alowd.

Ben. I loue you the better, the hearers may cry Amen.

95, 98, 100. Bene.] QFf, Rowe, Pope, Cap. Var. Mal. Steev. Var. Knt, Coll. i, ii. Balth. Theob. et cet.
96. Mar.] Mask. F_3. Mas. F_4.
99. Mar.] Mask. F_3F_4.
100. [turning off in Quest of another. Cap.

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of his mind or person. By these circumstances, I am sure, the thought is mended; as, I think verily, the text is too, by the addition of a single letter—"within the house is Jove." Elsewhere our author plainly alludes to the same story, in *As You Like It*, III, iii, 8: "O Knowledge ill inhabited, worse then Ioue in a thatch'd house."' The line in Ovid is thus translated by Golding, 'The roofe thereof was thatched all with straw and fennish reede.'—p. 106, ed. 1567.

94. **Speake . . . Loue**] HEATH (p. 101): This speech is quite foreign to the conversation which immediately precedes between Pedro and Hero. It should therefore undoubtedly be given to Margaret, as the beginning of that which follows between her and Balthasar. [Don Pedro's express purpose is to make love to Hero; it seems appropriate, therefore, that he only of all the maskers, should be the one to refer to love. I do not think that 'you' here refers to Hero; it is the impersonal 'you.' Love-making should be carried on in whispers; here, therefore, it is hinted that Don Pedro takes Hero aside to fulfil his pledge to Claudio.—ED.]

95, 98, 100. **Bene.**] THEOBALD: 'Tis clear that the dialogue here ought to be betwixt Balthasar and Margaret; Benedick, a little lower, converses with Beatrice; and so every man talks with his woman once round. DYCE (*Notes*, p. 42) pertinently asks, 'is not the effect of the scene considerably weakened if Benedick enters into conversation with any other woman except Beatrice?' He then continues, 'Two prefixes, each beginning with the same letter, are frequently confounded by transcribers and printers; in *Love's Lab. L.* II, i, *six speeches in succession* which belong to *Biron* are assigned in the Folio to *Boyet*. WALKER (*Crit.* ii, 177) devotes an Article (No. lxxxv] of nearly twelve pages to 'Instances in which Speeches are assigned in the Folio to Wrong Characters.' It is needless to remark that the present is among them (p. 178), and, I think, justly. COLLIER, on the other hand, maintains that the Folio is right. 'The fact is,' he asserts, 'that Margaret turns from Benedick with the words, "God match me with a good dancer!" maliciously implying that Benedick is a bad one; and then Balthasar takes up the dialogue with "Amen," meaning that he is what Benedick is not.'

96. **Mar.**] CAMBRIDGE EDITORS: Mr Halliwell mentions that *Mar.* is altered to *Mask.* in the Third Folio. This is not the case in Capell's copy of it. [This is one of the very many instances where copies of the same edition vary. Halliwell undoubtedly is correct, according to his copy. Since the foregoing note was written by the Cambridge Editors, Trinity College Library has received, so Dr WRIGHT kindly informs me, a second copy of F_3, wherein, varying from Capell's Copy, the word is *Mask.* The two copies also of F_3 in my own library have *Mask.*—ED.]

Mar. God match me with a good dauncer.

Balt. Amen.

Mar. And God keepe him out of my ſight when the daunce is done : anſwer Clarke.

Balt. No more words, the Clarke is anſwered.

Vrſula. I know you well enough, you are Signior *Anthonio.*

Anth. At a word, I am not.

Vrſula. I know you by the wagling of your head.

Anth. To tell you true, I counterfet him.

Vrſu. You could neuer doe him ſo ill well, vnleſſe you were the very man : here's his dry hand vp & down, you are he, you are he.

Anth. At a word I am not.

Vrſula. Come, come, doe you thinke I doe not know you by your excellent wit? can vertue hide it ſelfe? goe to, mumme, you are he, graces will appeare, and there's an end.

Beat. Will you not tell me who told you ſo?

101, 103. Mar.] Mas. F_3F_4.
104. *done :*] *done !* Theob.
Clarke] *clerk* Rowe.
105. [parting different ways. Cap.
111. *ill well,*] QFf, Cap. Sta. *ill Will*, Rowe. *ill, well*, Pope, Han. *ill-will*, Var. '85. *ill-well*, Theob. et. cet.
111. *well, vnleſſe*] *well unless* F_4.
117. *mumme*] *mum* Rowe. *mummer* Anon. ap. Cam.
118. [mixing with the Company. Cap.

108, 114. **At a word**] HALLIWELL : '*Absolvere uno verbo*, to make an ende shortely, to tell at one woorde.'—Eliote's Dictionarie, 1559.—W. A. WRIGHT : That is, in brief. Cf. *Cor.* I, iii, 122 : '*Valeria.* Prithee, Virgilia, turn thy solemness out o' door, and go along with us. *Vir.* No, at a word, madam. Indeed I must not.' And Holland's *Pliny*, xvii, 5 : 'Well, to speake at a word, surely that ground is best of all other, which hath an aromaticall smell and tast with it.'

111. **ill well**] STEEVENS : A similar phrase occurs in the *Mer. of Ven.* I, ii, 57 : 'He hath a *better bad* habit of frowning than the Count Palatine.' [Where, possibly, Steevens slightly misunderstands the text. Portia does not mean 'a better-bad habit,' but 'a better bad-habit.' STAUNTON'S paraphrase is : 'You could never represent one, who is so ill-qualified, to the life, unless you were the very man. W. A. WRIGHT paraphrases 'so ill-well' by 'so successfully imitating a defect ;' which is, I think, exact.—ED.]

112. **dry hand**] As a sign of old age.

112. **vp & down**] STAUNTON (Note on *Two Gent.* II, iii, 32) An expression of the time, implying *exactly*, as we say, 'for all the world,' or 'all the world over.' DEIGHTON quotes Middleton, *A Chaste Wife*, etc., III, ii, 13 : 'The mother's mouth up and down, up and down.'

Bene. No, you ſhall pardon me.
Beat. Nor will you not tell me who you are?
Bened. Not now.
Beat. That I was diſdainfull, and that I had my good wit out of the hundred merry tales: well, this was Signior *Benedicke* that said ſo.
Bene. What's he?
Beat. I am ſure you know him well enough.
Bene. Not I, beleeue me.
Beat. Did he neuer make you laugh?
Bene. I pray you what is he?
Beat. Why he is the Princes ieaſter, a very dull foole,

121. *not*] Om. Ff, Rowe.
124. *the hundred merry tales*] In Italics, as a title, Han.
127. Beat.] Om. F_2.
131. *he*] Om. F_3.

121. **Nor will you not**] For other instances of this common double negative, see, if necessary, ABBOTT, § 406.

124. **the hundred merry tales**] The title of this book is frequently mentioned in old literature, and, since no copy was known to exist, a discussion arose as to its contents, and whether it were not in reality, a translation of *Les Cent Nouvelles Nouvelles*, or of *The Decameron*. A fragment of it, however, was found by Professor Coneybeare, of Oxford, and printed by Singer in 1815. A perfect copy, and the only one known, printed in 1526 by John Rastell, was at last discovered, about 1864, in the Royal Library of the University in Göttingen, by the librarian, Dr Herman Oesterley, and by him published in 1866. It is a coarse book, the natural product of coarse times, and its flavour is not unlike the atmosphere of the houses which demanded daily and prolonged fumigations. Well, indeed, may Beatrice have deeply resented the imputation that from it she drew her wit,—and yet, there is a tradition that this book and others like it, were the solace of Queen Elizabeth's dying hours. In *N. & Qu.* (I, iii, p. 151) 'SPES' gives the following extract from an 'intercepted letter, . . . preserved among the Venetian Correspondence in The State Paper Office': 'London, 9 Martii, 1603. About 10 dayes synce dyed the Countess of Notingham. The Queene loved the Countess very much, and hath seemed to take her death very heavelye, remayning euer synce in a deepe melancholye, wth conceipte of her own death, and complayneth of many infirmyties, sodainlye to haue ouertaken her, as impostūmecoñ ['impostum, megrin' ap. Halliwell] in her head, aches in her bones, and continuall cold in her legges, besides notable decay in judgem^{t} and memory, insomuch as she cannot attend to any discources of governm^{t} and state, but delighteth to heare some of the 100 merry tales, and such like, and to such is very attentiue; at other tymes uery impatient, and testye,' etc.—ED.

131. **the Princes ieaster**] W. A. WRIGHT: Mary Lamb in *Tales from Shakespeare* acutely remarks on this: 'This sarcasm sunk deeper into the mind of Benedick than all Beatrice had said before. The hint she gave him that he was a coward, by saying she would eat all he had killed, he did not regard, knowing himself to be

onely his gift is, in deuiſing impoſsible ſlanders, none but Libertines delight in him, and the commendation is not in his witte, but in his villanie, for hee both pleaſeth men and angers them, and then they laugh at him, and beat him: I am ſure he is in the Fleet, I would he had boorded me.

Bene. When I know the Gentleman, Ile tell him what you ſay.

Beat. Do, do, hee'l but breake a compariſon or two on me, which peraduenture (not markt, or not laugh'd

132. *onely his*] *his only* Ran.
134. *pleaſeth*] *pleaſes* Q, Coll. Dyce, Wh. Sta. Cam. Huds. Rlfe.
136. *the Fleet*] *the fleet* F_4, *this Fleet.* Rowe i.

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a brave man; but there is nothing that great wits so much dread as the imputation of buffoonery, because the charge comes sometimes a little too near the truth.—C. C. CLARKE (p. 303): Benedick shows that it touches him to the quick, by reverting to it in soliloquy, and repeating it again to his friends when they come in.

132. **onely his gift**] See 'but with,' line 230. Also 'only wounds by hearsay,' III, i, 25; 'only be bold,' III, ii, 8. For other examples of the transposition of adverbs ('most frequent in the case of adverbs of limitation, as *but, only, even*,' etc.) see ABBOTT, § 420.

132. **impossible**] WARBURTON: We should read *impassible*, i. e. slanders so ill-invented, that they will pass upon nobody.—JOHNSON: 'Impossible' slanders are, I suppose, such slanders as, from their absurdity and impossibility, bring their own confutation with them.—M. MASON: Ford says, *Mer. Wives*, III, v, 151: 'I will search impossible places.' [See line 234, *post.*]

134. **villanie**] WARBURTON: By this she means his malice and impiety. By his impious jests, she insinuates, he *pleased* libertines; and by his *devising slanders* of them, he angered them.—CAPELL (ii, 122): 'Villany' has no such harsh meaning as the fifth modern [*i. e.* Warburton] puts on it, but only—roguery, roguishness, hidden under a term that suited better the speaker's purpose.

136. **Fleet**] HALLIWELL: This seems to be used by Beatrice in the sense of, 'in the fleet, or company of sail'; in other words, in the company here present. . . . If any reliance may be placed on the use of capital letters in the early editions, it may be mentioned that *fleet* is so distinguished in the Qto and first three Folios; a reading which, if adopted, would lead to the impression that Beatrice intended to insinuate that Benedick was imprisoned for his slanders. [The use of the word 'boarded' which, in its primary meaning, carries out the simile of a ship, precludes, I think, any implied reference to the Fleet prison; to *board* is only figuratively used by Shakespeare in the sense of *accost*. CORSON (p. 184) refers to 'the Fleet' as 'the prison for insolvent debtors,' but the Fleet was not thus exclusively used until 1640.—ED.]

137. **me**] The emphatic word.

140, 141. **breake . . . on me**] See also II, iii, 225; in the present instance the figure is taken, as W. A. WRIGHT says, from 'breaking a lance at tilting'; in Bene-

at) ſtrikes him into melancholly, and then there's a Partridge wing ſaued, for the foole will eate no ſupper that night. We muſt follow the Leaders.

Ben. In euery good thing.

Bea. Nay, if they leade to any ill, I will leaue them at the next turning. *Exeunt.*

Muſicke for the dance.

Iohn. Sure my brother is amorous on *Hero*, and hath withdrawne her father to breake with him about it: the Ladies follow her,and but one viſor remaines.

*Borachio.*And that is *Claudio*,I know him by his bearing.

Iohn. Are not you ſignior *Benedicke*?

Clau. You know me well, I am hee.

Iohn. Signior, you are verie neere my Brother in his

144. [Music within. Theob. Music begins: Dance forming. Cap.
148. Muſicke...] Dance exeunt Q. Manent John, Borachio, and Claudio. Theob. Scene III. Pope, +.
149–153. As aside, Cap.

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dick's soliloquy it is possible that somewhat rougher treatment is implied, as with sticks or cudgels.—ED.

140. **a comparison**] W. A. WRIGHT: That is, a jest or scoff, which took the form of a disadvantageous comparison, and may be illustrated from Falstaff's vocabulary in *1 Hen. IV.*: II, iv, 272: 'O for breath to utter what is like thee! you tailor's yard, you sheath, you bow-case, you vile standing-tuck,— *Prince.* Well breathe awhile, and then to it again; and when thou hast tired thyself with base comparisons, hear me speak but this.' See *Love's Lab. L.* V, ii, 854: 'The world's large tongue Proclaims you for a man replete with mocks, Full of comparisons and wounding flouts.'

142, 143. **Partridge wing**] HALLIWELL: The wing seems to have been formerly considered the delicate part of this bird.—DEIGHTON: But the jest turns not upon the saving of the best part of the bird, but upon the effeminacy of Benedick's appetite, for whose supper such a trifle was sufficient. [Deighton apparently overlooks what W. A. WRIGHT recalls, namely: that Beatrice had described Benedick as 'a very valiant trencher-man'; and the latter is not likely, therefore, as Wright goes on to say, 'to have made his supper off a partridge wing. Beatrice means that he would eat what he would call no supper, because he had not finished up with a little game.' Nevertheless, I am inclined to doubt that there is any hidden meaning in her words, the jest would have been equally pungent had she specified any other delicacy,—the point is that Benedick's appetite would be utterly gone.—ED.]

144. **the Leaders**] That is, of the dance, to which 'turning,' also in line 147, refers.

150. **breake**] See I, i, 301.

156. **verie neere**] STAUNTON: That is, you are in *close confidence* with my

loue, he is enamor'd on *Hero*, I pray you diſſwade him from her, ſhe is no equall for his birth : you may do the part of an honeſt man in it.

Claudio. How know you he loues her?

Iohn. I heard him ſweare his affection,

Bor. So did I too, and he ſwore he would marrie her to night.

Iohn. Come, let vs to the banquet. *Ex.manet Clau.*

Clau. Thus anſwere I in name of Benedicke,
But heare theſe ill newes with the eares of *Claudio*:
'Tis certaine ſo, the Prince woes for himſelfe :
Friendſhip is conſtant in all other things,
Saue in the Office and affaires of loue :
Therefore all hearts in loue vſe their owne tongues.

160. *you*] *ye* Theob. Warb. Johns.
164. Ex.] Exeunt : Q.
166. *theſe*] *this* F_3F_4, Rowe, +.
167. *woes*] *woos* Rowe, Pope.
170. *loue vſe their owne tongues.*] *love, use your own tongues!* Han. Warb. Johns.

brother. This explains a passage in *2 Hen. IV:* V, i, 79: 'If I had a suit to Master Shallow, I would humour his men with the imputation of *being near* their master.'

163. **to night**] W. A. WRIGHT: This qualifies 'swore' not 'marry.' [Is it not also possible that in the excess of his desire to curry favour with his master, Borachio grossly exaggerates, and means what his words imply, that the ceremony was to be performed at once?—ED.]

168. **Friendship**, etc.] HUDSON (p. 13): Claudio's being sprung into such an unreasonable fit of jealousy towards the Prince at the masquerade is another good instance of the Poet's skill and care in small matters. It makes an apt preparation for the far more serious blunder upon which the main part of the action turns. A piece of conduct which the circumstances do not explain is at once explained by thus disclosing a certain irritable levity in the subject.

170. **all hearts . . . vse their owne**] HANMER interpreted 'vse,' in this line, as an imperative, and changed 'their owne' into *your own*. EDWARDS (p. 55) denied the need of any such interpretation or change; 'Let' in the next line, he says, 'is understood here.' And this suggestion that 'let' is understood, whether or not from the next line, is accepted by DEIGHTON and by W. A. WRIGHT. HEATH asserts, and CAPELL agrees with him, that the 'English language easily admits the imperative in the third person, even without the assistance of the auxiliary *let*.' But I see no need of an imperative here at all. ROLFE, and DEIGHTON also, refers to ABBOTT, §§ 364, 365, where examples are given of 'the infinitive used optatively or imperatively.' I cannot see that this is applicable here. All difficulty seems to be avoided by understanding the line as a simple statement of fact; which may be paraphrased by 'even a friend's tongue cannot be trusted in love affairs, and therefore it is, that all lovers use their own tongues.' The full period of the Qto and of the

Let euerie eye negotiate for it ſelfe,
And truſt no Agent : for beautie is a witch,
Againſt whoſe charmes, faith melteth into blood :
This is an accident of hourely proofe,
Which I miſtruſted not. Farewell therefore *Hero.*

Enter Benedicke.

Ben. Count *Claudio.*

Clau. Yea, the ſame.

Ben. Come, will you go with me?

Clau. Whither?

Ben. Euen to the next Willow, about your own bu-

172. *for*] Om. Pope, +.
175. *therefore*] *then* Pope, +, Coll. ii, iii, (MS). Huds.
176. Enter] Re-enter Cap.
177. Claudio.] *Claudio?* Rowe ii et seq.

First Folio, at the end of the line, need not have been replaced, as it has been in every succeeding edition, by a comma or a semi-colon.—ED.

172, 173. **beautie . . . blood**] CAPELL'S language is far from smooth, but his interpretation is true. 'The metaphor here,' he says, 'is from bodies of some solidity (a waxen image, for instance) expos'd to a *charm'd* fire, and *melting against it;* a known practice of *witches*, to bring decay upon the person represented; such a body is "faith" or fidelity in friendship, and such a fire is "beauty"; which, when *faith* is expos'd to it, melts away into "blood," *i. e.* passion or appetite, a child of *blood* say philosophers.'—HEATH : That 'blood' signifies 'warmth of constitution' is evident from II, iii, 160 : 'wisdom and blood combating in so tender a body, we have ten proofs to one that blood hath the victory.' [See also II, iii, 160; IV, i, 61.]

174. **accident**] We should now say, *incident.*

175. **Which . . . Hero**] To avoid this Alexandrine, POPE substituted *then* for 'therefore', a substitution which was found in Collier's MS, and by COLLIER, on its authority, adopted in his text. ABBOTT (§ 472) believes that the *-ed* in 'mistrusted' was not pronounced, and therefore scans: 'Which I′ | mistrúst*ed* | not : fáre | well thére | fore, Héro.' 'But,' says DEIGHTON, 'the line read thus [*i. e.* by Abbott] is intolerably harsh, and there seems no reason why the accents should not be : "Which I′ | mistrúst | ed nót ; | farewéll | therefóre, | Heró," *i. e.* either a genuine Alexandrine with the pause fully marked after the third foot, or what Abbott calls an apparent Alexandrine, but really a regular verse of five accents followed by an isolated foot (Hero) containing one accent.' [It is useless to apply to broken lines, like the present, the same rhythmical rules that are applied to unbroken ones. It is common enough in Shakespeare to find proper names forming extra syllables, at the end of the line.—ED.]

176. **Enter Benedicke**] Of course, Claudio still remains masked and Benedick has to ask if it be he; Benedick, however, must have divested himself of his masquerade dress; both Claudio and Don Pedro know him at once.—ED.

181. **Willow**] Even if the 'willow' were not well known to be the emblem of a forsaken lover, Benedick's speech here would show it. The illustrations, here

ſineſſe, Count. What faſhion will you weare the Garland off? About your necke, like an Vſurers chaine? Or vnder your arme, like a Lieutenants ſcarfe? You muſt weare it one way, for the Prince hath got your *Hero*.

Clau: I wiſh him ioy of her.

Ben. Why that's ſpoken like an honeſt Drouier, ſo they ſel Bullockes : but did you thinke the Prince wold haue ſerued you thus?

Clau. I pray you leaue me.

Ben. Ho now you ſtrike like the blindman,'twas the boy that ſtole your meate, and you'l beat the poſt.

182. *Count*] *county* Q.
183. *off?*] *of?* Q, F_4, Rowe et seq. *an Vſurers*] *a Uſurers* F_4, Rowe i.
187. *Drouier*] QFf, Rowe i, Cam. Glo. Rlfe, Dtn, Wh. ii. *Drover* Rowe ii et cet.
191. *Ho now*] *Ho no!* F_2F_3. *No no!* F_4, Rowe. *Ho! now* Pope et seq. *blindman*] *blind-man* F_3F_4. *blind man* Rowe et seq.

given by some editors, of the willow as an emblem of death, seem quite inapplicable. —ED.

183. **Vsurers chaine**] REED : Chains of gold of considerable value were then usually worn by wealthy citizens in the same manner as they now are, on public occasions, by the Aldermen of London.—STEEVENS : From various sources, in books printed before the year 1600, it appears that the merchants were the chief usurers of the age.

187. **Drouier**] This spelling should be retained, I think, in modern editions; I doubt, however, that it was pronounced as a trisyllable; but rather, on the analogy of the *-ier* in *lancier*, *targetier*, etc., as a disyllable, *drov-yer*.—ED.

192. **post**] It is difficult to imagine a complicated story told in fewer words. Its substance is here, but what it is in full has hitherto eluded research; that there was a real story or jest is evident, because Benedick says '*the* blindman,' implying that it was the blindman in some familiar anecdote. A hundred and twenty years ago, ESCHENBURG, in a footnote to his translation of this play, said that he 'thought there was a story in *Lazarillo de Tormes* to which there was here, perhaps, an allusion.' What Eschenburg gave, with the caution of a true scholar, only as a surmise, LETOURNEUR, in his French Translation three years later, announced as a fact; and he has been followed by one or two French translators; but, as far as I am aware, no English Editor has noticed it, nor any German Editor since VOSS, in 1818. The story to which Eschenburg presumbly refers is to be found in the *Tratado primero* of *La Vida de Lazarillo de Tormes: y de sus fortunas y aduersidades*, 1554, and is as follows:— '. . . "Lazaro," said the blindman to me, "let us return, betimes, to the inn." But to get there, however, we had to cross a small stream which had become swollen with the rain; so I said: "Nuncle, the stream is very broad; but, if you wish, I see where we can cross it more easily, without getting wet, because it is so much narrower there, and by jumping we can get across with dry feet." This seemed to him good advice, and said he: "Thou art discreet; take me to the spot where the stream is narrow;

Clau. If it will not be, Ile leaue you. *Exit.* 193
Ben. Alas poore hurt fowle, now will he creepe into
ſedges : But that my Ladie *Beatrice* ſhould know me, & 195

194. *fowle*] *foule* Q. *foule* F_2. *foul* F_3F_4, Rowe.

it's winter, and water is bad, but wet feet are worse." I saw that things were taking the turn I wished, so I took him under the arcades and led him directly opposite to a pillar, or stone post, which stood in the market-place, upon which and upon others rested the jutties of the houses, and I said to him: "Nuncle, this is the narrowest part of the stream, hereabouts;" since it was raining hard, and the wretch was getting wet, the need was pressing that we should escape from the water which was falling on us. But the chiefest reason was (for the Lord at that moment had blinded his understanding) that I might have my revenge. He trusted me, and said: "Place me exactly right, and then leap thou over the stream." I thereupon placed him directly opposite the post, and then gave a great jump, and dodged behind it like a man awaiting the onset of a bull, and cried to him: "Whoop! jump, for all you are worth! so as to land on this side of the stream." Hardly were the words out of my mouth, when the poor blind wretch steadied himself like a he-goat, and having taken a step backward to make a longer leap, jumped with all his force, and and struck the post full butt with his head, which sounded as though it had been struck by a gourd and he fell back instantly from the blow, half dead, and with his head split. "Aha! how happens it that you could smell the sausage, but not the post? smell away! smell away!" I cried to him. And I left him to the care of the people who had gone to help him, and then, at a trot, passed through the City-gate.'—pp. 23–25, ed. Clarke, 'conforme á la edición de 1554,' Oxford, 1897. I do not vouch for the exact literalness of my translation. The Spanish of three hundred and fifty years ago is not the Spanish of to-day. But it is exact enough to show that it could not have been the story to which Benedick alludes. And although there might be some satisfaction in finding Benedick's very story, it is, luckily, by no means needed to understand his meaning. It is possible, however, that this horrid practical joke of Lazarillo may be the material out of which Benedick's story was made. There is no jest at all resembling either of them in *The Hundred Merry Tales* or in any of the numerous *Jest-books*, reprinted by W. C. HAZLITT. At the same time, we must remember that *Lazarillo de Tormes* was translated in 1586 by David Rowlands, and has been always a popular, well known book, as is proved by its very many editions. Possibly, the foregoing story may have been floating in Shakespeare's memory and he 'twisted so fine a story' to suit the occasion.—ED.

193. **If it will not be**] ABBOTT (§ 321): That is, if you will not leave me. A perplexing passage. The meaning seems to be 'if it is not to be otherwise,' and in Elizabethan English we might expect 'If it *shall* not be.' But probably 'it' represents fate, and, as in the phrase, 'come what *will*,' the future is personified: 'If fate *will* not be as I would have it.' And this explains, IV, i, 218: 'What *shall* become of (as the result of) this? What *will* this do?' The indefinite unknown consequence is not personified, the definite project is personified: 'What *is destined to result* from this project? What does this project *intend to do* for us?'

194, 195. **into sedges**] HARTING (p. 236): Naturalists have frequently observed that when any of the diving-ducks are winged or injured, they generally make for the open water, and endeavour to escape by diving or swimming away, while those which

not know me : the Princes foole! Hah? It may be I goe vnder that title, becauſe I am merrie : yea but ſo I am apt to do my ſelfe wrong : I am not ſo reputed, it is the baſe (though bitter) diſpoſition of *Beatrice*, that putt's the world into her perſon, and ſo giues me out: well,Ile be reuenged as I may.

196. *Hah?*] *hah*, Q. *Ha?* Ff. *ha?* Rowe. *Ha!* Cap.

197. *yea*] *you* F_2. *yet* F_3F_4. *yea*, Pope,+, Dyce, Cam. Wh. ii. *Yea;* Cap. Ran. Mal. Steev. Var. Knt, Coll. Wh. i, Sta.

197, 198. *ſo...wrong*] *ſo;* (*I am... wrong*) Cap. and subs. Ran. Mal. Steev. Var. Knt, Sta.

199. *baſe* (*though bitter*)] *base, the bitter* Johns. conj. Var. '73, Steev. Var. '03, '13, '21, *bare, though bitter* Anon. ap. Cam. *falſe, though bitter* Cartwright, *base thought—the bitter* Kinnear. *base-tongued, bitter* Orson.

200. *world*] *word* F_3F_4.

Scene IV. Pope,+.

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do not excel in diving, usually make for the shore, when wounded, and, as Shakespeare tells us, 'creep into sedges.'

196. **Hah?**] This interrogation mark should be retained, I think; albeit DYCE, COLLIER, STAUNTON, and some others prefer an exclamation.—ED.

197. **so I am**] CAPELL'S punctuation is ingenious and has been adopted by some careful editors; he thus explains it (p. 123): 'the words ['Yea; but so;'] appear retractions of what the speaker had half assented to,—that "fool" might be his name abroad, upon the score that he mentions; and his "but so" is—hold, soft, stop there; followed by an accusing his own proneness to indulge suspicions that hurt him.' I prefer the Folio; the emphasis should fall, I think, on 'am'; it is a concession in Beatrice's favour, that sometimes his merriment *does* injure him. Perhaps, it is this faint concession, coupled with a dim, unacknowledged sense of her personal charm, that startles him, by reaction, into the use of the harsh terms applied to her immediately afterward.—ED.

199. **base (though bitter)**] JOHNSON: That is, 'It is the disposition of Beatrice, who takes upon her to personate the world, and therefore represents the world as saying what she only says herself.' In the phrase 'base though bitter,' I do not understand how *base* and *bitter* are inconsistent, or why what is *bitter* should not be *base*. I believe we may safely read, 'It is the base, *the* bitter disposition.' WALKER (*Crit.* iii, 30) 'doubts' this correction. KNIGHT paraphrases: 'The disposition of Beatrice is a grovelling disposition, although it is sharp and satirical,' which does not help us; a grovelling disposition is quite consistent with a sharp and bitter one. STAUNTON considers the present text 'not very intelligible'; DYCE confesses outright that he does 'not understand' it. W. A. WRIGHT, by softening the terms somewhat, and by inverting the clauses gives an intelligible paraphrase, which is not so far from the exact letter of the text as not to be what Benedick meant to say: 'Though it is the disposition of Beatrice to be sarcastic, it is mean of her to put her own sayings into the mouth of others.' Wright then continues: 'According to Bacon (*Essay* xxii) this was called "The Turning of the cat in the pan."' If any amendment of the phrase is to be tolerated, an anonymous conjecture, recorded in the CAMBRIDGE EDITION, of *through-bitter* is to be preferred, as more genuinely Shakespearian than the rest.—ED.

Enter the Prince. 202

Pedro. Now Signior, where's the Count, did you ſee him *?*

Bene. Troth my Lord, I haue played the part of Lady 205
Fame, I found him heere as melancholy as a Lodge in a Warren, I told him, and I thinke, told him true, that your grace had got the will of this young Lady, and I offered him my company to a willow tree, either to make him a garland, as being forſaken, or to binde him a rod, as be- 210
ing worthy to be whipt.

202. Prince] Prince, Hero, Leonato, John and Borachio, and Conrade. Q. Don Pedro. Rowe. Don Pedro, Hero, and Leonato. Cap. White i.

207. *told*] *I told* Q, Cap. Var. Ran. Mal. Steev. Var. Coll. Dyce, Wh. Sta. Cam. Ktly, Huds.

208. *the will*] *the goodwil* Q, Cap. Var. Ran. Mal. Steev. Var. Coll. Dyce, Wh. Sta. Cam. Ktly, Huds.

of this] *of the* Ran. *of his* Walker, Huds.

210. *him a*] Ff, Rowe, Pope, Han. Knt. *him vp a* Q, et cet.

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202. **Enter the Prince**] This stage-direction is as deficient as that of the Qto is redundant; the latter includes Don John and Borachio, who do not appear till the next scene, and Conrade who does not speak till the next Act. From what Benedick says, in line 208, 'that your grace had got the will of *this young lady*,' CAPELL (p. 123) considered that it was 'a capital absurdity' to omit the entrance, with Don Pedro, of Hero and Leonato; but WALKER (*Crit.* ii, 223) with plausibility proposed *his* instead of 'this' because the latter 'has nothing to refer to.' (This emendation, be it noted, is in an Article where Walker has collected very many instances of the manifest confusion of *this* and *his*.) DYCE (ed. ii) says that Walker 'may be right; but our early authors sometimes use "this" rather loosely.' Apart from all this, it is not easy to comprehend how Hero, demure and reticent though she be, could have stood silently by and heard Beatrice so 'bethumped with words,' as in Benedick's long mock-tirade; then add to this that she knew that Don Pedro did not woo for himself, as Benedick says he did, but for Claudio. Had she been present, she must have spoken.—ED.

206, 207. **Lodge in a Warren**] W. A. WRIGHT: Such a lodge is necessarily a lonely dwelling, and solitariness breeds melancholy. STEEVENS would have us suppose that as an image of desolation there is a parallelism of thought between this 'lodge in a warren' and the prophet Isaiah's 'lodge in a garden of cucumbers.' TIESSEN'S emendation (*Englische Studien*, 1878, II. bd, i. hft, p. 200) I will endeavour to translate literally, and will certainly give without comment further than to state that it is to be found in a reputable Journal: 'Delius thinks that the lonely situation of a lodge in a warren must make a melancholy impression. But the image befits neither Benedick's style of expression, nor a languishing lover, hanging his head. I therefore conjecture that 'lodge' is a misprint for *dog*: a dog in a rabbit-warren may well have cause enough to hang his head when the rabbits escape underground; and if, in addition, he goes yearningly snuffing about, he is assuredly a perfect image of melancholy.'—ED.

Pedro. To be whipt, what's his fault? 212

Bene. The flat tranſgreſſion of a Schoole-boy, who being ouer-ioyed with finding a birds neſt, ſhewes it his companion, and he ſteales it. 215

Pedro. Wilt thou make a truſt, a tranſgreſſion ? the tranſgreſſion is in the ſtealer.

Ben. Yet it had not beene amiſſe the rod had beene made, and the garland too, for the garland he might haue worne himſelfe, and the rod hee might haue beſtowed on 220 you, who (as I take it) haue ſtolne his birds neſt.

Pedro. I will but teach them to ſing, and reſtore them to the owner.

Bene. If their ſinging anſwer your ſaying, by my faith you ſay honeſtly. 225

Pedro. The Lady *Beatrice* hath a quarrell to you, the Gentleman that daunſt with her, told her ſhee is much wrong'd by you.

Bene. O ſhe miſuſde me paſt the indurance of a block: an oake but with one greene leafe on it, would haue an- 230 ſwered her: my very viſor began to aſſume life, and ſcold with her : ſhee told mee, not thinking I had beene my ſelfe, that I was the Princes Ieſter, and that I was duller 233

212. *whipt,*] *whipt!* Pope, et seq.
214. *birds neſt*] QFf, Rowe i. *birds' nest* Cam. Wh. ii. *bird's nest* Rowe ii et cet. (subs.)
227. *daunſt*] Q. *danſt* F_2. *danc'd* F_3F_4.
228. *wrong'd*] *wong'd* F_4.
229–239. Mnemonic lines, Warb.
230. *but with*] *with but* Cap. conj.
233. *and that*] *that* Q, Cap. Steev. Var. Coll. Sta. Cam. Ktly, Wh. ii.

226. **quarrell to you**] See ABBOTT (§ 187) for examples of the various uses of *to*, even without verbs of motion; here it means motion *against*. In IV, i, 227, 'That what we have, we prize not *to* the worth,' it means *up to, in proportion to.*

228. **wrong'd**] W. A. WRIGHT: That is, injured by being misrepresented, slandered. For this peculiar sense of the word, see V, i, 10, 59, 60, 71, and *Rich. III:* IV, iv, 211; 'Wrong not her birth, she is of royal blood.' Cf. *Temp.* I, ii, 443: 'I fear you have done yourself some wrong'; that is, in representing yourself as King of Naples.

229. **misusde**] The meaning here is plain enough, but the same word is used in a different sense in II, ii, 26: 'to misuse the Prince,' where it evidently means *to mislead, to deceive.*

230. **but with**] One of Shakespeare's very frequent transpositions; see line 132, above.

then a great thaw, hudling ieſt vpon ieſt, with ſuch impoſſible conueiance vpon me, that I ſtood like a man at a

234, 235. *im-poſſible*] *impaſſable* *importable* Johns. conj. Coll. ii, iii, (MS). Theob. Warb. Johns. *impetuous* Han. 235. *at a*] *as a* Ktly conj.

234. **thaw**] HALLIWELL: Dr Sherwin transforms 'thaw' into the Anglo-Saxon *theow*, a born slave, a serf. The great thaw is unquestionably an allusion to the oppression of spirits experienced on the weather changing from a cheerful frost to a general thaw.

234, 235. **impossible conueiance**] THEOBALD: I have ventured to substitute *impassable*. To make a *pass* (in Fencing) is to thrust, push; and by *impassable*, I presume the poet meant that she pushed her jests upon him with such swiftness that it was impossible for him to *pass* them off, to *parry* them. [This is here given as it appears in both of Theobald's editions. The CAM. EDD. have the following note:—'In the copy before us of Theobald's first edition, which belonged to Warburton, the latter has written "Mr Warburton" after the note in which the reading "impassable," adopted by Theobald, is suggested and recommended, thus claiming it as his own. We have accepted this authority in this and in other instances.' They then add in brackets: '[But it is given in a MS letter from Theobald to Warburton.]' It is disagreeable, under any circumstances, to impute unfairness, but, in this instance, if any one is to be considered unfair, it should not, I think, be Theobald whose treatment of Warburton was generosity itself, compared with Warburton's mean and contemptible treatment of Theobald. With all deference to the CAMBRIDGE EDITORS. I incline to believe that the credit of this reading, whatsoever it may be, and it is not much, is due to Theobald, and that, possibly, Warburton was really honest when he intimated, by writing his name opposite to it, that it was his own. For the emendation of *impassable* for 'impossible,' in line 132, Warburton was solely responsible; his note will be found above, at that line. With this emendation, wholly his own, in his memory, and perhaps confusing the two 'impossibles', Warburton might have written his name opposite the same word in this present passage, quite forgetting that Theobald had proposed it to him in the letter to which the Cambridge Editors refer.—ED.]—JOHNSON: I know not what to propose. 'Impossible' seems to have no meaning here, and for *impassable* I have not found any authority. Spenser uses the word *importable* in a sense very congruous to this passage, for *insupportable*, or *not to be sustained*: 'So both attonce him charge on either syde With hideous strokes and *importable* powre, Which forced him his ground to traverse wyde.'—[*Faerie Queene*, II, viii, 35.] . . . It must, however, be confessed, that *importable* appears harsh to our ears, and I wish a happier critic may find a better word.—M. MASON (p. 51): It is probable that 'impossible' is used in the sense of *incredible* or *inconceivable*, both here and in line 132 of this scene, where Beatrice speaks of 'impossible slanders.' Cf. Fletcher's *Fair Maid of the Inn*: 'Did you see How they prepar'd themselves . . . you would look For some most impossible antic.' [III, i.]—MALONE: The meaning is 'with a rapidity equal to that of *jugglers*, who appear to perform *impossibilities*. Cf. *Twelfth Night*, III, ii, 77: 'For there is no Christian . . . can ever believe such impossible passages of grossness.' 'Conveyance' was the common term in Shakespeare's time for *sleight of hand*. HALLIWELL paraphrases it by 'such *extraordinary dexterity*'; and STAUNTON by 'such *incredible dexterity*'; the last, W. A. WRIGHT pronounces the proper explanation.

marke, with a whole army ſhooting at me: ſhee ſpeakes poynyards, and euery word ſtabbes: if her breath were as terrible as terminations, there were no liuing neere her, ſhe would infect to the north ſtarre: I would not

236. *me*] *him* Ktly.
237. *ſtabbes*] *ſtabs me* F_3F_4, Rowe i.
238. *terminations*] *her terminations* Q, Theob. et seq.

235, 236. **man at a marke**, etc.] RUSHTON (*Shakespeare an Archer*, p. 93): The men who gave aim stood a short distance from the side of the mark. They had little to fear from the good archers; . . . The dangerous shots came from the bad shooters whose arrows constantly fell wide of the mark. Therefore the good shot was dangerous to the enemy in the field of battle, and the bad shots were dangerous to the marker at the butts or clouts. Shakespeare was well aware of this. [The present passage, therefore, refers] to the dangerous position of the marker. [This explanation, which is evidently the true one, shows that KEIGHTLEY (for whose emendation, see *Text. Notes*) failed to understand the allusion.—ED.].

237. **poynyards**] STEEVENS: So, in *Hamlet*, III, ii, 414: 'I will speake daggers to her, but use none.'

238. **as terminations**] DYCE (*Gloss.*): That is, words, terms.—WALKER (*Crit.* iii, 30): [The Folio is] palpably wrong; possibly Shakespeare wrote 'her *minations*,—one of his many coinages from the Latin. The great objection to this is, that it seems quite unlike comedy. [The still greater objection is, that Beatrice used no 'minations,' or menaces, whatsoever.—ED.]—LETTSOM (*Footnote* to Walker): This is very ingenious, but, as the Qto reads '*her* terminations,' we have probably in the Folio merely one of the omissions so common in that edition. When these occur in verse, they, of course, produce those limping lines of nine syllables which some editors receive as part of Shakespeare's metrical system. The word 'termination,' however, never occurs elsewhere in Shakespeare; nor, indeed, does *mination*.—ORGER (p. 30): This passage, if it is not given over as past cure, requires at all events a violent remedy. . . . Benedick must be supposed to say that if Beatrice's breath were as poisonous as her words were cruel, she would infect everywhere. 'Breath' is constantly used for 'words.' . . . In this sense her breath was 'terrible,' as she 'spoke poniards.' But to 'infect' it must be 'contagious.' No other quality can be applied. . . . According to this, the natural reading would be: 'If her breath were as *contagious as terrible*, there were,' etc. To arrive at this, we must suppose *minations* is a corruption of *contagious*, and that the copier of the MS, after putting 'terrible' in its wrong, began to put it in its right place by repeating the initial syllable *ter*, and left a mixture of the two in the strange word 'terminations.' The Qto, it is true, makes this solution more problematical by its reading 'her terminations,' but the point to bear in mind is that 'terrible' cannot be the quality of breath by which to 'infect.' The addition of 'her' before 'ter' is perhaps only another proof of the displacement of the words and the faulty character of the MS. [No one found any difficulty in this word, before Walker, and no one has found any, since then, except the Critic just quoted. That it means (accepting 'her' of the Qto), *terms*, *epithets*, is to me as clear as it is simple.—ED.]

239. **to the north starre**] WARBURTON'S text follows the Folio, but in his note, he quotes the words as 'the North-Star,' without the 'to,' and explains them accordingly: 'That is, there is nothing of so pure and keen a brightness, that her calum-

marry her, though ſhe were indowed with all that *Adam* 240
had left him before he tranſgreſt, ſhe would haue made
Hercules haue turnd ſpit, yea, and haue cleft his club to
make the fire too: come, talke not of her, you ſhall finde
her the infernall Ate in good apparell. I would to God 244

241. *left*] *lent* Coll. ii, iii, (MS). Ktly. *about* Ktly conj.
241. *before*] *after* Ktly conj.
244. *her the*] *her in the* F_3F_4.

nious tongue would not sully,'— a wholly superfluous change; it is the diffusion of the infection which is implied.—ED.

239, 240. **I would not marry her, though,** etc.] LLOYD (p. 198): It matters not what follows, for conditions were indifferent after the thought was once fairly entertained. It is comic and characteristic that the acute, the observant Benedick, never catches a glimpse of the true incitement of the persecution of Beatrice; he supposes a base or bitter disposition,—anything rather than the truth that at heart she thoroughly admires him, and would be pleased and flattered to be admired and attended to in turn, and that it is pique and not contemptuousness that arms her tongue.

240. **marry her**] LADY MARTIN (p. 309): Not marry her! Are we to read in this, that Benedick had at some time nourished dreams about her, not wholly consistent with his creed of celibacy? Not unlikely, if we couple this remark with what he said to Claudio about her beauty as compared with Hero's.

241. **had left him**] COLLIER (ed. ii reading in his text 'had *lent* him'): That is, had bestowed upon him, when he was in his early state of perfection; the usual text, 'left,' would be proper, if the poet were speaking of what Adam had left him, *after* he transgressed. DEIGHTON thinks that the phrase means all that Adam 'still possessed'; while W. A. WRIGHT defines it as 'all that was bequeathed [to Adam], all to which he was heir, and that was dominion over the rest of creation,' which is evidently the meaning, although the strict legal meaning of the phrase 'left him' does not seem, at first sight, to bear it out. Inasmuch, however, as Shakespeare uses 'bequeath' in the sense of *give, hand over*, etc., as in *King John*, I, i, 148, where Eleanor says to Faulconbridge: 'wilt thou forsake thy fortune, Bequeath thy land to him, and follow me?' it is possible that he here uses 'leave' with the same broad meaning. Hence, the plausible reading of Collier's MS is needless.—ED.

242. **haue turnd**] ABBOTT (§ 360) says that this infinitive 'seems used by attraction' from the previous verb. ['*Seems*,—nay, it *is*.'—ED.]

244. **Ate in good apparell**] WARBURTON: This is a pleasant allusion to the custom of ancient poets and painters, who represent the Furies in rags.—STEEVENS: Até was not one of the *Furies*, but the *Goddess of Revenge* or *Discord*.—CRAIK (p. 213, Note on *Jul. Cæs.* III, i, 271: 'With Ate by his side, come hot from hell'): This Homeric goddess had taken a strong hold on Shakespeare's imagination. In *King John*, II, i, 63, Elinor is described by Chatillon as 'An Ate stirring him to blood and strife.' And in *Love's Lab. L.* V, ii, 694, Biron, at the representation of The Nine Worthies, calls out, 'More Ates, more Ates, stir them on!' Where did Shakespeare get acquainted with this divinity, whose name does not occur, I believe, even in any Latin author? [It is impossible to say where Shakespeare heard of her, but he *might* have learned about her in Spenser. See next note.]—W. A. WRIGHT:

ſome ſcholler would coniure her, for certainely while ſhe is heere, a man may liue as quiet in hell, as in a ſanctuary, and people ſinne vpon purpoſe, becauſe they would goe thither, ſo indeed all diſquiet, horror, and perturbation followes her.

249. *followes*] QFf, Cap. Steev. Dyce i, Cam. Wh. ii. *follow* Pope et cet.

[Warburton's statement in regard to the 'rags' of the Furies] is, so far as I have been able to ascertain, entirely without foundation. In Spenser's elaborate description of Ate and her dwelling (*Faerie Queene*, IV, i, 19–30), nothing is said of her characteristic attire, although she comes upon the scene 'in good apparel,' with the false Duessa, in the guise of two fair ladies. 'But Ladies none they were, albee in face And outward shew faire semblance they did beare; For under maske of beautie and good grace Vile treason and fowle falshood hidden were.'—Stanza 17.

245. **some scholler**] M. MASON: As Shakespeare always attributes to his *exorcists* the power of raising spirits, he gives his *conjurer*, in this place, the power of laying them. [Exorcisms were carried on only in Latin, and therefore by scholars. Cf. *Hamlet*, I, i, 42: 'Thou art a scholar; speak to it, Horatio.'] DYER (p. 45): The schoolmaster was often employed. Thus, in the *Com. of Err.* IV, iv, the schoolmaster, Pinch, is introduced in this capacity. Within, indeed, the last fifty years the pedagogue was still a reputed conjurer.

246. **as quiet . . . sanctuary**] STAUNTON: This passage is very ambiguous. The obscurity may have arisen from the author's having first written 'in hell,' and afterwards substituted 'in a sanctuary,' without cancelling the former, so that as in many other cases, both got into the text. Or the compositor may have inserted the second 'as' instead of *or*, in which case we should read,—'as quiet in hell, *or* in a sanctuary,' etc.—W. SYKES (*N. & Qu.* VIII, ii, 202): Benedick speaks of Beatrice as an evil spirit or devil. . . . While this devil is on earth people may live as quietly and happily in hell, her natural home, as in a sanctuary, because she is not there.—W. A. WRIGHT: A sanctuary is no refuge from her tongue, and a man may live as quiet in hell.—MARSHALL: The sentence would have been perfectly clear if the author had written 'for certainly a man may live as quiet in hell as in a sanctuary *where she is*.' Perhaps, if, instead of 'here' we were to read *there*, it would convey very much the same meaning; but it may be that the poet advisedly wrote 'here,' meaning *here in this world*. [Whatever of ambiguity there is in this passage is due, I think, to connecting 'sanctuary' with 'live', instead of restricting 'live' to 'hell;' that is, while she is about a man may live as quiet in hell as if hell were a sanctuary, or, in freer phrase: hell itself becomes a sanctuary in quietness, in comparison with her presence.—ED.]

248. **indeed**] This is emphatic: in very deed.

249. **followes**] Note the singular number, after several nominatives, here used by Shakespeare's compositors.—ED.

249. **her**] ANON. (*Blackwood*, April, 1833, p. 543): Poo—poo—poo—what is all this? 'She had misused him past all endurance,' not thinking that he had been himself; yet really she was not so bitter bad upon him as he says,—he is manifestly more mortified than any man would have been, if fairly out of love; and believing (oh! the simpleton,) that she spoke her sincere sentiments, he has the folly to say

Enter Claudio and Beatrice, Leonato, Hero.

Pedro. Looke heere ſhe comes.

Bene. Will your Grace command mee any ſeruice to the worlds end? I will goe on the ſlighteſt arrand now to the Antypodes that you can deuiſe to ſend me on: I will fetch you a tooth-picker now from the furtheſt inch of Aſia: bring you the length of *Preſter Iohns* foot: fetch you a hayre off the great *Chams* beard: doe you any em-

Scene V. Pope, +.
250. Leonato, Hero] Om. Q.
253. *arrand*] *errand* F_3F_4.
257. *hayre off*] *hair of* Var. '85, Coll. Huds.

to Don Pedro, 'I cannot endure my Lady Tongue.' [Benedick is not serious, he says all this in a wild spirit of comic exaggeration. They were not his real sentiments; had they been, he would have been the last to confess that he was utterly routed and vanquished, and at the end of his resources in 'jade's tricks.'—ED.]

250. Here we have a correct stage-direction, and, after the manner of play-house copies, the presence of the characters is indicated a few lines before they actually appear.—ED.

255. **tooth-picker**] The use of a toothpick was apparently an indication of elegance, see *Wint. Tale* IV, iv, 840, and of having travelled, see *King John* II, i, 189; from which the inference is not extravagant that its material, in those days, was not the convenient quill, or the homely wood, but of some enduring material which served the use of many years,—perhaps a life time.—ED.

256, 257. **of Prester . . . off**] CAMBRIDGE EDITION: Though 'of' and 'off' are frequently interchanged in the old copies, yet, as in this place both Qto and Ff are consistent in reading 'of' in the first clause and 'off' in the second, we follow them.

256. **Prester Iohns**] HALLIWELL: See, for a most profound and learned dissertation on the personage and history of Prester John, M. D'Avezac's Introduction to his *History of the Tartars*, by John de Plan-de-Carpin, 1838, pp. 165–168. Early notices of this personage are all but innumerable, and he is also frequently mentioned by writers of the Elizabethan period.—W. A. WRIGHT: Prester John was a fabulous Christian King of vast wealth and power who was supposed to live in some inaccessible region in the east of Asia. Marco Polo identifies the original Prester John with Unc Khan, the chief of the Keraits, a Mongol tribe said to have professed Christianity. In the sixteenth century the name was applied to the King of Abyssinia, whose title *Prestegian*, according to Purchas (*Pilgrimage*, p. 670, ed. 1614), was 'easily deflected and altered to *Priest John*.' Benedick is not thinking so much of the danger of such an enterprise as of its remoteness, which would take him out of the reach of Beatrice.—[Syr John Maundeville (*circa*, A. D. 1322): I beleve y^t we haue herd say why this Emperour is called Prester John but for those that know it not I wil declare. There was sometime an Emperour that was a noble prince, & doughty, & he had many christen Knights with him and y^e Emperour thought hee woulde see the service in Christen churches, and then was churches of christendome in Turkey, Surry and Tartary, Hierusalem, Palistine, Araby and Alappy, and all the lordes of Egypte. And thys Emperour came with a Christen

baſſage to the Pigmies, rather then hould three words conference, with this Harpy: you haue no employment for me?

Pedro. None, but to deſire your good company.

Bene. O God ſir, heeres a diſh I loue not, I cannot indure this Lady tongue. *Exit.*

263. *this Lady tongue*] Theob. Warb. Johns. Var. '73, Wh. i. *this Ladyes tongue* Ff, Rowe, Pope, Han. Cap. *my Ladie tongue* Q, Var. '78, et cet.

263. Exit] Om. Theob. Warb. Johns. Steev. Var. Knt.

Knight into a church of Egipt and it was on a saterday after Whit sonday when the byshop gaue orders, and he behelde the service and he asked of the Knight what folke those should be that stode before the Byshop, and the Knight sayd they should be prestes, & he sayde he wold no more be called Kinge ne Emperour but preest, and he would haue the name of him that came first out of the prestes and he was called John, and so haue all the Emperours sythen be called Prester John.'—p. 207, ed. Ashton. Batman *vppon Bartholome* (Lib. xviii, cap. 45, p. 364): The Empire of the *Abissines* or of *Presbiter Iohn*, whome the inhabitants of Europe doe call *Presbiter Iohn*, is surnamed of the Moores *Aticlabassi*, of his owne people, that is of the *Abissines*, he is tearmed *Aceque* & *Neguz*, that is Emperour & king for the proper name (as among vs is giuen by the parents.) . . . This *Presbiter Iohn*, is without doubte to bee reckoned among the greatest Monarchies of our age, as he, whose dominions stretcheth betweene the Tropikes, from the red sea, almost to the *Aethiopike* Occean.—ED.]

257. **Chams beard**] W. A. WRIGHT: The Great Cham or Kaan was the supreme sovereign of the Mongols. In Dekker's *Shoemaker's Holiday*, V, v, we find, 'Tamar Chams beard was a rubbing brush toot.' Speaking of what lovers will do for their mistress, Burton (*Anat. of Melancholy*, Part 3, Sect. 2, Mem. 4, subs. 1) says, 'If she bid them they will go barefoot to Jerusalem, to the great Chams Court, to the East Indies, to fetch her a bird to wear in her hat.' In the travels which pass under the name of Sir John Maundevile he is called the Emperor of Cathay. [One of the tasks which Charlemagne imposed on Huon of Bordeaux was to go to the 'cyte of Babylone, to the admyrall Gaudys,' and 'bringe me thy handfull of the here of hys berde, and .iiii. of hys grettest teth.' It is barely possible that this task may have crept into some play now forgotten, where the Great Cham was substituted for Admiral Gaudys. It has been conjectured that a play called *Huon of Bordeaux* was in some way connected with the sources of the plot of *Mid. N. D.*, and it is *merely possible* that this substitution occurred in this lost play.—ED.]

258. **Pigmies**] Batman *vppon Bartholome* (Lib. xviii, cap. 86, p. 377): *Pigmei* be little men of a cubite long, and the Greekes call them *Pigmeos*, and they dwell in mountaines of *Inde*, and the sea of occean is nigh to them, as *Papias* sayth. And *Austen* sayth in this wise, that *Pigmei* bee vnneth [*hardly*] a cuibite long, and bee perfect of age in the thirde yeare, and waxe old in the seauenth yere, & it is said, that they fight with Cranes. *Lib. 7, ca. 3, Plinius* speaketh of *Pigmeis*, and sayth, that *pigmei* be armed in yron, and ouercome Cranes, and passe not theyr bounds, and dwell in temperate land vnder a merrye parte of heauen, in mountains in the North

Pedr. Come Lady, come, you haue loſt the heart of Signior *Benedicke.*

Beatr. Indeed my Lord, hee lent it mee a while, and I gaue him vſe for it, a double heart for a ſingle one, marry once before he wonne it of mee, with falſe dice, therefore your Grace may well ſay I haue loſt it.

Pedro. You haue put him downe Lady, you haue put him downe.

Beat. So I would not he ſhould do me, my Lord, leſt I ſhould prooue the mother of fooles : I haue brought Count *Claudio*, whom you ſent me to ſeeke.

266. *lent*] *sent* Rowe i. Ktly, Huds.
267. *a ſingle*] *his ſingle* Q, Cap. Steev. Var. Coll, Dyce, Wh. Sta. Cam.
267. *one, marry*] *one marry:* F_4. *one; marry*, Rowe, et seq.

side.—W. A. WRIGHT : According to Marco Polo, the Pygmies were manufactured out of the monkeys of Sumatra.

263. **this Lady tongue**] HEATH (p. 103) : As a dish has just been mentioned, I suppose [the reading of F_2] is right.—R. G. WHITE (ed. i) : The reading of F_2 is possibly right. [The agreement of the Qto and First Folio in reading 'Lady' prevents us from accepting 'Ladyes' of the Second Folio, happy though it be, as other than a chance guess of the compositor. In a choice between 'this Lady' and 'my Ladie,' I prefer the former as more pointedly referring to 'here's a dish,' and also for its tone of contempt.—ED.]

263. **tongue**] LADY MARTIN (p. 309) : All this time Benedick quite forgets that he was himself to blame, if Beatrice has dealt sharply with him; for had he not given her the severest provocation by attacking her under the shelter of his mask? If volubility of speech were her sin, how much greater was his! Rich as her invention is, and fertile her vocabulary, Benedick excels her in both. But what great talker ever knew his own weakness?

267. **vse**] MALONE: This, in our author's time, meant *interest* of money.—W. A. WRIGHT : See *Sonnet*, vi, 5 : 'That use is not forbidden usury Which happies those that pay the willing loan? [The usury here is, that, while the loan lasted, Beatrice gave her own heart by way of interest; 'marry' she repeats (for I think there should be a full stop after 'single one,') 'Benedick's heart that I thought was mine, Benedick reclaimed by unfair means.' It is strange that into no discussion (that I can recall) is any weight given, or indeed any reference made, to this speech. Enough is here told to explain Benedick's first greeting to Beatrice as 'Lady Disdain.' Between the lines, there can be almost discerned the plot of another play.—ED.]

272, 273. Mrs JAMESON (i, 149) : If the freedom of some of the expressions of Rosalind or Beatrice be objected to, let it be remembered that this was not the fault of Shakespeare or the women, but generally of the age. Portia, Beatrice, Rosalind, and the rest, lived in times when more importance was attached to things than to words; now, we think more of words than of things; and happy are we, in these later days of super-refinement, if we are to be saved by our verbal morality. [Shake-

Pedro. Why how now Count, wherfore are you ſad? 275
Claud. Not ſad my Lord.
Pedro. How then? ſicke?
Claud. Neither, my Lord.
Beat. The Count is neither ſad, nor ſicke, nor merry, nor well: but ciuill Count, ciuill as an Orange, and ſomething of a iealous complexion. 280
Pedro. Ifaith Lady, I thinke your blazon to be true, 282

280. *ciuill Count,*] QFf, Rowe, Pope, Han. Sta. Cam. Huds. Wh. ii. *civil, count,* Theob. Warb. Johns. Coll. Wh. i. *civil, count,*— Dyce. *civil, Count;* Cap. et cet.

281. *of a iealous*] Ff, Rowe, Pope, Han. Wh. i. *of as jealous a* Coll. MS. *of that iealous* Q et cet.

speare's plays were acted before his Queen. Is it not most unreasonable to demand that a dramatist's refinement should exceed that of the highest standard of his time? —ED.]

273, 274. **I haue . . . seeke**] We have received no intimation that the Prince had sent Beatrice for Claudio; but it is by these commonplace, natural touches, which we accept without question, that Shakespeare not only interlaces the scenes of his plays, but also explains the presence of characters on the stage, and renders needless many stage directions, which after all are useful only to the prompter, or to a reader.—ED.

280. **ciuill Count, ciuill as an Orange**] DYCE (*Notes*, p. 43): It may be noticed that a '*civil* (not a *Seville*) orange' was the orthography of the time. See Cotgrave, in *Aigre-douce* [where the definition is: 'A ciuile Orange; or, Orange, that is between sweet and sower,'—which is exactly what Claudio was, neither sad, nor sick, nor merry, nor well, but between sweet and sour. That the Folio's spelling was exactly the spelling of *Seville*, in very early times, we learn from Arnold's *Chronicle*, in a 'Scrap' in the *Trans. of the New. Sh. Soc.*, 1880–6, p. 578, contributed by W. W. SKEAT: 'ix tonne of good Ciuill oyle.'—p. 110; 'They had freighted dyuers shippis at Cyuill.'—p. 130, ed. 1811. The phrase 'civil as an Orange' is, according to W. A. WRIGHT, 'of frequent occurrence.'—ED.]

281. **of a**] Note the emphatically better reading of the Qto.

282–287. WALKER (*Crit.* iii, 31): Perhaps this whole speech is a kind of verse,— 'I' faith, Lady, I think your blazon to be true; | Though I'll be sworn, if he be so, his conceit is false. | Here, Claudio, | I have wooed in thy name, and fair Hero is won; | I have broke with thy father, and his good will obtain'd; | Name the day of marriage, and God give thee joy.' [See I, iii, 18.—ED.]

282. **blazon**] MURRAY (*H. E. D.*): Adopted from the French *blason* . . . of which the original meaning was not [as Diez and Littré] assume, 'glory,' or 'proclamation,' or even 'armorial shield,' but simply 'shield' in the literal sense. This is proved by the earliest quotation in French and English, and by the derived old French sense of 'shoulder blade.' From its proper senses of 1. A shield used in war; 2. A shield in Heraldry, armorial bearings, etc.; 3. Description, according to the rules of Heraldry, of armorial bearings; it came to have the transferred sense [as in the present passage] of a description or record of any kind; especially, a record of virtues or excellencies.

though Ile be ſworne, if hee be ſo, his conceit is falſe: 283
heere *Claudio*, I haue wooed in thy name, and faire *Hero*
is won, I haue broke with her father, and his good will 285
obtained, name the day of marriage, and God giue
thee ioy.

Leona. Count, take of me my daughter, and with her
my fortunes: his grace hath made the match, & all grace
ſay, Amen to it. 290

Beatr. Speake Count, tis your Qu.

Claud. Silence is the perfecteſt Herault of ioy, I were 292

283. *Ile*] *I* Ff.
284. Claudio] *Claudio* [leading him to Hero] Cap.
285, 286. *and his...obtained*] QFf, Rowe, Pope, Han. *and, his...obtained*, Coll. Dyce. *and his...obtain'd;* Theob. et cet.
291. *Qu.*] *Cue.* Rowe ii.
292. *Herault*] QF_3. *Heralt* F_3. *Herald* F_4.

283. **conceit**] CRAIK (p. 125): 'Conceit' which survives with a limited meaning (the conception of a man by himself, which is so apt to be one of over-estimation) is also frequent in Shakespeare with the sense, nearly, of what we now call *conception*, in general.

286. **obtained,**] The majority of Edd. substitute a semicolon in place of this comma. It might well be a full stop. The punctuation of Collier and of Dyce dislocates the sentence.—ED.

286, 287. **God giue thee ioy**] This wish appears to be peculiar to a marriage; see line 320. It is also Audrey's exclamation when Touchstone promises to marry her, *As You Like It*, III, iii, 43, where, in this ed., there is the following passage quoted from Lilly's *Mother Bombie* (p. 138, ed. Fairholt): '*Lucio.* Faith there was a bargaine during life, and the clocke cried, God give them joy. *Prisius.* Villaine! they be married! *Halfepenie.* Nay, I thinke not so. *Sperantus.* Yes, yes! God give us joy is a binder.'—ED.

288. **take of me**] For other examples of 'of' used for 'from,' with verbs signifying *depriving*, etc., see ABBOTT, § 166; also, V, i, 329, where 'of' is used in a somewhat different sense.

289. **his grace . . . all grace**] W. A. WRIGHT: That is, may he who is the fountain of all grace say, etc. There is a similar play upon words in *All's well*, II, i, 163: 'The great'st grace lending grace.'

291. **Qu.**] MURRAY (*H. E. D.*): Origin uncertain. It has been taken as equivalent to French *queue*, on the ground that it is the tail or ending of the preceding speech; but no such use of *queue* has ever obtained in French (where 'cue' is called *réplique*), and no literal sense of *queue* or *cue* leading up to this appears in 16th century English. On the other hand, in the 16th and early 17th centuries it is found written *Q*, *q*, *q.*, or *qu*, and it was explained by 17th century writers as a contraction for some Latin word (sc. *qualis*, *quando*), said to have been used to mark in actors' copies of plays, the points at which they were to begin. But no evidence confirming this has been found.

292. **Silence**, etc.] LLOYD (p. 197): Considering the vicissitudes and mistakes through which the settlement [of the wooing], in the first instance, is suddenly

but little happy if I could ſay, how much? Lady, as you are mine, I am yours, I giue away my ſelfe for you, and doat vpon the exchange.

Beat. Speake coſin, or (if you cannot) ſtop his mouth with a kiſſe, and let not him ſpeake neither.

Pedro. Inſaith Lady you haue a merry heart.

Beatr. Yea my Lord I thanke it, poore foole it keepes on the windy ſide of Care, my cooſin tells him in his eare that he is in my heart.

Clau. And ſo ſhe doth cooſin.

Beat. Good Lord for alliance : thus goes euery one

293. *how much ?*] *how much*. Rowe.
299. *it, poore foole*] QF_2F_3. *it; poor fool*, Knt. *it, poor fool*, F_4 et cet.
301. *my heart*] Ff, Rowe, Pope. *her heart* Q et cet.
302. Clau.] Leon. Han.
303. *for alliance*] *our alliance* Theob. conj. MS. ap. Cam.
alliance :] QFf, Rowe. *alliance* Coll. i. *alliance /* Pope et cet.

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arrived at, we cannot wonder at a certain want of spontaneousness in Claudio's acknowledgements. In the sudden veering of feeling, there is naturally a moment of pause; and when Beatrice prompts him,—'Speak, Count; 'tis your cue,'—it is in plain prose, and somewhat of the coldest, that he takes it up. 'Silence is the perfectest herald,' and so forth; till Beatrice, again impatient at the lagging dialogue, suggests a rejoinder to her cousin, and hints that a kiss on such an occasion would be quite in due place. Such prelude defines the nature of the engagement and of the lovers in a manner to soften the violence of the ensuing breach, and to reconcile us to the facility with which Claudio accepts a wife in substitution and on blind conditions, and to the completeness of Hero's satisfaction in regaining him, in a manner so perfectly independent of personal compliment to herself.

292, 293. **I were . . . how much ?**] Cf. *Ant. & Cleop.* I, i, 15: 'There's beggary in the love that can be reckon'd.'

299. **poore foole**] MALONE: This was formerly an expression of tenderness.

300. **windy side of Care**] W. A. WRIGHT: That is, so as to have the advantage of it. The figure is nautical. In naval actions in the old days of sailing-ships it was always an object to get the weather-gage of an enemy. Cf. *Tro. and Cress.* V, iii, 26: 'Mine honour keeps the weather of my fate.' Schmidt explains it as a hunting metaphor, and interprets 'keeps on the windy side of care' to mean 'so that care cannot scent and find it.' But the scent would be carried down by the wind, and this cannot be the explanation. Cf. *Twelfth Night*, III, iv, 181: 'Still you keep o' the windy side of the law.'

303. **for alliance**] CAPELL (p. 124): A sprightly answer to Claudio, who, in his new flow of spirits, calls her 'cousin'; its meaning—'Good lord, here have I got a new cousin!' In line 320 she gives him joy by this title, in conjunction with Hero. —STEEVENS: I cannot understand these words, unless they imply a wish for the speaker's *alliance* with a husband.—BOSWELL: I explain them: 'Good Lord, how many alliances are forming!' STAUNTON follows Steevens, and interprets the exclamation as equivalent to 'Heaven send me a husband!' W. A. WRIGHT justly

to the world but I, and I am ſun-burn'd, I may ſit in a corner, and cry, heigh ho for a husband. 305

304. *to the world*] *to be wooed* Wagner conj.
ſun-burn'd] *sundered* [*from it*] Bailey ii, 190.
304, 305. *corner and cry, heigh ho*] *corner, and cry, heigh ho* Rowe, Sta. *corner, and cry heigh ho* Pope, Han. Dyce, Cam. Huds. Wh. ii. *corner, and cry heigh ho!* Theob. Warb. Johns. *corner, and cry, heigh ho!* Cap. et cet.
305. *heigh ho for a husband*] In Italics, as a quotation, Sta.

remarks that Staunton's interpretation cannot be right 'however ironically' the exclamation 'may be spoken; for "alliance" does not express the relation of husband and wife to each other, so much as the relation into which they are brought by marriage with the members of the respective families.' [The plurals of substantives ending with the sound of *s* are so often found without the addition of *s* or *es* (see Walker, *Vers.* 243), that I am not sure that the present 'alliance' is not a case in point, and that Boswell does not come the nearest to the true interpretation. It seems to me that the plural is more in harmony with Beatrice's high spirits and characteristic exaggeration.—ED.]

304. **to the world . . . sun-burn'd**] JOHNSON: What is it to 'go to the world'? perhaps to enter by marriage into a settled state; but why is the unmarried lady 'sun-burnt'? I believe we should read, 'Thus goes every one to the *wood* but I,' etc. 'Thus does every one but I find a shelter, and I am left exposed to wind and *sun*.' 'The nearest way to the *wood*,' is a phrase for the readiest means to any end. It is said of a woman, who accepts a worse match than those which she had refused, that 'she has passed through the *wood*, and at last taken a crooked stick.' But conjectural criticism has always something to abate its confidence. Shakespeare in *All's Well*, I, iii, 20, uses the phrase 'to go to the world,' for *marriage*. So that my emendation depends only on the opposition of *wood* to 'sun-burnt.'—STEEVENS: 'I am *sun-burnt*' may mean, 'I have lost my beauty, and am consequently no longer such an object as can tempt a man to marry?—HUNTER (i, 248): It is melancholy to see such a man as Dr Johnson proposing [*wood* for 'world'], when there are few phrases more decidedly unsophisticated English than *going to the world*, *tying oneself to the world*, to express entering on the cares and duties of married life, just as the nun betaking herself to the cloister is said *to forsake the world*. But the phrase 'I am sun-burned' requires more explanation. It does not appear that Beatrice had at any period so mean an opinion of her personal merits as to utter such a sentiment, even to herself, [as Steevens attributes to her in the foregoing note], and it is certain that she is not accustomed to speak in so pointless a manner. 'To be in the sun,' 'to be in the warm sun,' 'to be sun-burned,' were phrases not uncommon in the time of Shakespeare, and for a century later, to express the state of being without family connections, destitute of the comforts of domestic life. 'To go to the world' was to be settled in a family; 'to be sun-burned' was to remain sole, or, as the lively Beatrice further pleases to express herself, 'to sit in a corner and cry heigh ho for a husband!' . . . My conjecture is that at first [the phrase 'to be sun-burned'] denoted the absence of family endearments in a more particular and confined application, and that in time it expanded so as to comprehend any and every kind of loneliness in respect of kindred. The state I mean is that of being without children. It can hardly be supposed that in a northern latitude the *being in the sun*, or even the *being in a warm* or *burning sun*, would pass into current use among the people,

[304. to the world but I, and I am sun-burn'd]

associated with ideas of discomfort and destitution, unless there was some peculiar reason for it. . . . Whence, then, arose this phrase in which the connected ideas are inverted? I explain it thus: the one hundred and twenty-first psalm, in which, in the Old English version, is found the passage, 'So that the sun shall not burn thee by day, nor the moon by night,' is found in the earlier Rituals of the Church as part of the office for the Churching of Women, so that the matron surrounded by her husband and children was one who had received the benediction that *the sun should not burn her;* while the unmarried woman, who had received no such benediction came to be spoken of, by those who allowed themselves such jocular expressions, as one 'still left exposed to the burning of the sun,' or as Beatrice says, 'sun-burned.' . . . According to my view of it, [this phrase] in its first and original use denoted the state of being unmarried, or at least without children; this is the sense in which Beatrice uses it. It then expanded so as to include the state of those who were without family connections of any kind; in this sense it is used by Hamlet where he says, I, ii: 'I am too much i' th' sun.' It expanded still wider, and included those who have no home; in this sense it is used by Kent in *Lear*, II, ii: 'Thou out of heaven's benedictions com'st To the warm sun.' And it seems to have expanded wider still, and to have been sometimes used for any species of destitution, or distress, or evil. Thus Wilson in his *Arte of Rhetoric*, 1585, p. 38: 'So that he [the lawyer] gaineth always . . . whereas the other [laymen] *get a warm sun* oftentimes, and a flap with a fox-tail for all that ever they have spent.' . . . In brief, stripped of its popular phrase, what Beatrice says is this: 'Thus every one finds her mate, and I am left in the world a solitary woman.' [See notes on *Ham.* I, ii, 67, and *Lear*, II, ii, 157 in this edition. In *N. & Qu.* III, xi, p. 413, Dr BRINSLEY NICHOLSON contends that Hunter is wrong in his conclusions concerning the phrases in *Hamlet* and *Lear;* these conclusions, it is true, have not been generally accepted, nor, indeed, has Hunter's explanation of 'sun-burned.' On the strength of what Hector is quoted by Æneas as saying in *Tro. & Cress.* I, iii, 282: 'The Grecian dames are sunburnt and not worth The splinter of a lance,' HALLIWELL believes that Beatrice means, ironically, that she is '*homely*'; STAUNTON adds *ill-favoured;* and hence, as W. A. WRIGHT says, 'not likely to attract a husband.' The irony which Halliwell detects is founded on his supposition that Beatrice was, not a brunette like Hero who was 'too *brown* for a fair praise,' but, a blonde. Any interpretation is better, it seems to me, than that of supposing that Beatrice was angling for a compliment, which the disparaging remark of a woman on her own good looks always is. I hold, therefore, to Hunter's explanation. W. A. Wright, in support of Steevens's interpretation, which he adopts, quotes *Hen. V.* V, ii, 154: where Henry speaks of himself as a fellow "whose face is not worth sunburning," because he has no good looks to be spoiled by it.' But the sunburning of a man is not unmanly, and is very different from the sunburning of a woman. 'There is, possibly,' Dr Wright continues, 'a reference to the *Song of Songs*, i, 6, and the expression may be intended to hint at the unsheltered condition of an unmarried woman who had no home of her own.' —ED.]

305. **heigh ho for a husband**] MALONE, in a note on III, iv, 51 (but more appropriately here), gives the title of an old ballad in the Pepysian Collection, in Magdalene College, Cambridge [vol. iv, p. 8.—W. A. Wright]: 'Hey ho, for a Husband. Or, the willing Maids wants made known.'—W. A. WRIGHT: It is

Pedro. Lady *Beatrice*, I will get you one.
Beat. I would rather haue one of your fathers getting: hath your Grace ne're a brother like you? your father got excellent husbands, if a maid could come by them.
Prince. Will you haue me? Lady.
Beat. No, my Lord, vnleſſe I might haue another for working-daies, your Grace is too coſtly to weare euerie day: but I beſeech your Grace pardon mee, I was borne to ſpeake all mirth, and no matter.
Prince. Your ſilence moſt offends me, and to be merry, beſt becomes you, for out of queſtion, you were born in a merry howre.
Beatr. No ſure my Lord, my Mother cried, but then there was a ſtarre daunſt, and vnder that was I borne: coſins God giue you ioy.
Leonato. Neece, will you looke to thoſe rhings I told you of?
Beat. I cry you mercy Vncle, by your Graces pardon.
Exit Beatrice.

307. *I would*] *I had* Cap. MS, ap. Cam.
316. *out of*] *out a* Q. *out o'* Cam. Edd. conj.
319. *was I*] *I was* F_3F_4, Rowe, +.
321. *rhings*] F_4.
324. Scene VI. Pope, +.

referred to in Burton's *Anat. of Melan.* (ed. 1651, p. 565), Part 3, Sec. 2, Mem. 6, Subs. 3: 'Hai-ho for an husband, cries she, a bad husband, nay the worst that ever was is better then none.'—CAMBRIDGE EDITION: The old copies here give us no help in determining whether Beatrice is meant to cry 'Heigh-ho for a husband,' or merely 'Heigh-ho' and wish for a husband. Most editors seem by their punctuation to adopt the latter view. We [take] the former. [STAUNTON is the only editor, however, who distinctly marks the whole phrase as a quotation.—ED.]

305. **husband**] FLETCHER (p. 247): Here we find this anti-matrimonial lady thinking much rather of getting a husband for herself, than of preventing her cousin from accepting one. But it is not only her habitual raillery against marriage in general, that amounts to mere pleasantry and nothing more; her antipathy to the individual cavalier, upon whom she exercises her riotous wit, is not any more in earnest.

314. **no matter**] That is, nothing serious, no sound sense. Jaques calls Touchstone 'a material fool.'

319. **a starre daunst**] W. A. WRIGHT: As the sun was supposed to do on Easter Day. 'We shall not, I hope,' says Sir Thomas Browne in his *Vulgar Errors*, v, 22, § 16, 'disparage the Resurrection of our Redeemer, if we say the Sun doth not dance on *Easter-day*.'

323. **mercy Vncle**] An apology to her uncle, for having neglected 'those things,' with an instant request to the Prince to permit her to leave.—ED.

Prince. By my troth a pleaſant ſpirited Lady.

Leon. There's little of the melancholy element in her my Lord, ſhe is neuer ſad, but when ſhe ſleepes, and not euer ſad then: for I haue heard my daughter ſay, ſhe hath often dreamt of vnhappineſſe, and wakt her ſelfe with laughing.

325. *pleaſant ſpirited*] *pleasant-spirited* Theob. et seq.

329. *of vnhappineſſe*] QFf. *of an happiness* Theob. *of an unhappiness* Warb. Johns. Var. '73.

325–330. **pleasant spirited . . . laughing**] FLETCHER (p. 244): Surely no terms can well be devised more expressive of a disposition to good-humoured gaiety and raillery, as opposed to everything ill-humouredly sarcastic and satirical. We have not only the lady herself protesting that she speaks 'all mirth'; not only the testimony of her uncle and guardian, supported by that of his daughter,—with whom she has been brought up as a sister,—that her disposition is devoid of 'the melancholy element'; but here is the Prince himself, after a full and varied experience of her deportment and conversation, declaring her to be 'a pleasant-spirited lady.' On this consideration it is, that he so immediately determines, 'She were an excellent wife for Benedick,'—not in mere levity, as the critics seem commonly to have construed it, but in serious care for the welfare of this other favoured follower of his, as he had already shown it in providing so advantageous a match for his prime favourite, Claudio. It should be observed, also, that the Prince's declaration of her fitness to become the wife of Benedick is made by way of rejoinder to Leonato's assurance that 'she mocks all her wooers out of suit;' so that Don Pedro, when observing just before, 'She cannot endure to hear tell of a husband,' had already satisfied himself that this non-endurance of hers, like all the rest of her raillery, had no serious intention, but, according to her own definition, was 'all mirth, and no matter.'

326. **melancholy element**] Batman *vppon Bartholome* (Lib. IV, chap. i, p. 24) says that 'mans bodie is made of foure Elements, that is to wit, of Earth, Water, Fire, & Aire'; and further (p. 29) that 'the humours be called the children of the Elementes. For euerye of the humours commeth of the qualitie of the Elements. And ther be foure humours, Bloud, Fleame, Cholar, and Melancholy.' Wherefore, I doubt that 'melancholy element', as here used by Leonato, has any reference whatever to the Four Elements, or to their 'children', but means simply that a *melancholy constituent* there is not, in Beatrice's character.—ED.

328. **euer**] An anonymous conjecture of *even* for 'ever', recorded in the CAMBRIDGE EDITION, I cannot but regard with favour, inasmuch as it occurred independently to the present ED.

329. **vnhappinesse**] THEOBALD'S acuteness here deserts him, and strangely enough he thus paraphrases the sentence: 'and not ever sad then; for she hath often dream'd of *something merry*, (an *happiness*, as the Poet phrases it,) and wak'd,' etc.; and thereto he conformed his text, and of course completely missed the point, which is that even in dreams she was not sad for long, but immediately woke herself with laughing. WARBURTON, almost as far afield as Theobald, whom he sneers at, says that 'unhappiness' here signified 'a wild, wanton, unlucky trick', which in the concrete it may signify, but then it requires an article before it, and this

Pedro. Shee cannot indure to heare tell of a husband.
Leonato. O, by no meanes, ſhe mocks all her wooers out of ſuite.
Prince. She were an excellent wife for *Benedick.*
Leonato. O Lord, my Lord, if they were but a weeke married, they would talke themſelues madde.
Prince. Counte *Claudio*, when meane you to goe to Church?
Clau. To morrow my Lord, Time goes on crutches, till Loue haue all his rites.
Leonata. Not till monday, my deare ſonne, which is hence a iuſt ſeuen night,and a time too briefe too,to haue all things anſwer minde.

335. *O Lord, my Lord*] *O Lord, my lord* Q.
337. *Counte*] *Countie* Q, Coll. Cam. Rlfe, Dtn, Wh. ii. *Count* Ff et cet.
341, 352. Leonata] F_2.
342. *briefe too*] *brief to*, F_4, Rowe i,
343. *minde*] Ff. Knt. *my mind* Q et cet.

article Warburton did not hesitate to insert in his text. Thereupon, CAPELL (p. 124) approving of Warburton's definition to the extent that 'unhappiness' may mean *unluckiness*, proposed to read 'dreamt *an* unhappiness'.—ED.

331. heare tell] R. G. WHITE (ed. i): This form of speech, which Shakespeare constantly puts into the mouth of personages of the highest rank, but which is now never heard in Old England, except, perhaps, in the remotest rural districts, is in common use in New England. The idiom is pure English. W. A. WRIGHT, after quoting the foregoing note, observes: 'So far from its being the fact that Shakespeare constantly puts this expression into the mouth of personages of the highest rank, I question whether it occurs in any of his writings except in the present passage. And it is rather a colloquialism of common occurrence than a rare provincialism in Old England.'

333. suite] See line 70, above. DEIGHTON suggests that the word is here used 'probably with a quibble on non-suiting a plea and putting anybody out of court, in the legal sense of that phrase.'

336. themselues] Used for *each other.*

337. Counte] Inasmuch as this title has been hitherto spelled 'Count' (see lines 177, 182) it is not impossible that the present spelling is an attempt to reproduce the 'Countie' of the Qto. See 'Princes and Counties,' IV, i, 322.—ED.

340. rites] DEIGHTON thinks that there is here, possibly, a pun on 'rites' and *rights.* It may be so; but it is to be borne in mind that the compositors, 'setting up' by ear, could by no means distinguish the words. In *Mid. N. D.* IV, i, 147 we have in F_1: 'No doubt they rose up early, to obserue The right of May,' where manifestly 'the *rite* of May' is intended.—ED.

342. a iust] That is, *exactly, precisely*, as in Latin; see ABBOTT, § 14. Cf. the well-known passage in *Mer. of Ven.* IV, i, 325: 'nor cut thou less nor more But *just a* pound of flesh; if thou cut'st more Or less than *a just* pound,' etc.

Prince. Come, you shake the head at ſo long a breathing, but I warrant thee *Claudio*, the time ſhall not goe dully by vs, I will in the *interim*, vndertake one of *Hercules* labors, which is, to bring Signior *Benedicke* and the Lady *Beatrice* into a mountaine of affection, th'one with th'other, I would faine haue it a match, and I doubt not but to faſhion it, if you three will but miniſter ſuch aſſiſtance as I ſhall giue you direction.

346, 347. *Her-cules*] *Hercules's* Rowe, +. *Hercules'* Cap. et seq.
348. *mountaine*] *maintain* (*i.e.* 'hold, or held, a maintaining of') Herr.
348, 349. *th'*] QFf, Wh. i. *the* Rowe et cet.
348. *th'one*] *the one* Wh. ii.
349. *other,*] *other;* Rowe.
349, 350. *not but*] *not* Rowe ii, +.

348. **mountaine of affection**] JOHNSON: A strange expression, yet I know not well how to change it. Perhaps it was originally written, to bring Benedick and Beatrice into a *mooting* of affection; to bring them not to any more *mootings* of contention, but to a *mooting* or conversation of love. This reading is confirmed by the preposition 'with'; 'a mountain *with* each other,' or 'affection *with* each other,' cannot be used, but 'a mooting *with* each other' is proper and regular. [Dr Johnson in his *Preface* remarks that 'the laborious collator at some unlucky moment frolics in conjecture.' To the many, very many admirable qualities in that *Preface*, are we to add the gift of prophecy?—ED.]—STEEVENS: All that I believe is meant is, *a great deal of affection*. Thus also in *Hen. VIII* we find 'a *sea* of glory.' In *Hamlet*, 'a *sea* of troubles.' In Howel's *Hist. of Venice*, 'though they see *mountains* of miseries heaped on one's back.' Again, in Bacon's *Hist. of King Henry VII;* 'Perkin sought to corrupt the servants . . . by *mountains* of promises.' Little can be inferred from the present offence against grammar; [Steevens here refers to the last sentence of Dr Johnson's note—ED.] an offence which may be imputed to the negligence or ignorance of the transcribers or printers.—MALONE: Shakespeare has many phrases equally harsh. He who would hazard such expressions as a *storm of fortune*, a *vale of years*, and a *tempest of provocation*, would not scruple to write a *mountain of affection*.

348, 349. **th'one with th'other**] R. G. WHITE (ed. i): The pronunciation of these words was *t'one* and *t'other*,—the later of which survives to us. [Before White printed his Second Edition, he probably noticed that 't'one,' as we should pronounce it, does not correspond to the Elizabethan pronunciation.—ED.]

349. **I would . . . match**] CORSON (p. 185): There are some commentators who go so far astray as to understand this stratagem as little more than a practical joke. . . . Shakespeare would certainly not have condescended to anything so small as that, whereby to excite mirth. If it were so, it would degrade the whole play. . . . If Beatrice's affections were not already enlisted, the stratagem would be silly. Don Pedro is entirely serious when he says, 'I would fain have it a match,' etc. Leonato . . . doesn't understand what is about to be done, as a practical joke, to entrap his niece into an ill-assorted marriage. No. It is because he feels assured that Benedick and Beatrice have already a secret love for each other, and because he feels assured that their union would be one of happiness. . . . The speech of Don Pedro,

Leonata. My Lord, I am for you, though it coſt mee ten nights watchings.

Claud. And I my Lord.

Prin. And you to gentle *Hero?*

Hero. I will doe any modeſt office, my Lord, to helpe my coſin to a good husband.

Prin. And *Benedick* is not the vnhopefulleſt husband that I know: thus farre can I praiſe him, hee is of a noble ſtraine, of approued valour, and confirm'd honeſty, I will teach you how to humour your coſin, that ſhee ſhall fall in loue with *Benedicke*, and I, with your two helpes, will ſo practiſe on *Benedicke*, that in deſpight of his quicke wit, and his queaſie ſtomacke, hee ſhall fall in loue with *Beatrice*: if wee can doe this, *Cupid* is no longer an Archer, his glory ſhall be ours, for wee are the onely loue-gods, goe in with me, and I will tell you my drift. *Exit.*

355. *you to*] *you too* QFf.
360. *honeſty,*] *honeſty.* Ff.
367. *in*] Om. F_3F_4, Rowe i,

which closes the scene, testifies to Benedick's noble lineage, his approved valour and confirmed honesty.

351. **direction**] W. A. WRIGHT: The sentence is incomplete unless *for* or *about* be supplied.

353. **watchings**] This does not mean being *on the watch*, but, as W. A. Wright explains it, *lying awake*. 'Cf. *Macb.* V, i, 12: "To receive at once the benefit of sleep, and do the effects of watching." Lady Macbeth was fast asleep, and yet with her eyes open had the appearance of being awake, and acted as if she were so.'

358. **vnhopefullest husband**] This expression does not quite accord with the seriousness of Don Pedro and with the lack of any thought of a practical joke which Fletcher and Corson have urged. It sounds as though Don Pedro were trying to find arguments to justify himself in his own mind for putting in train his 'practise,' and as though the result were not wholly satisfactory, for he adds, in effect, that in certain other regards, he is perfectly sure of his ground. Still, Corson and Fletcher are essentially right.—ED.

360. **approued valour**] That is, *tried, proved* in war. See 'approved wanton,' IV, i, 47, and 'approved in the height a villain,' IV, i, 309.

361. **humour**] This does not mean, I think, to *cajole* but to *manage*.

363. **practise**] In the use of this word, there is almost always a subaudition of underhand dealing.

364. **queasie**] RUSHTON (*Shakespeare's Euphuism*, p. 32): Cf. Lyly's *Euphues*: 'I well perceiue that . . . thy stomacke is as quesie as olde *Nestors*, vnto whome pappe was no better then poyson.'—[p. 322, ed. Arber].—W. A. WRIGHT: That is, squeamish. Lyly's *Euphues*, p. 248 (ed. Arber): 'I cannot tell Philautus whether the Sea make thee sicke, or she that was borne of the Sea: if the first, thou hast a quesie stomacke: if the latter, a wanton desire.'

[*Scene II.*]

Enter Iohn andBorachio.

Ioh. It is ſo, the Count *Claudio* ſhal marry the daughter of *Leonato.*

Bora. Yea my Lord, but I can croſſe it.

Iohn. Any barre, any croſſe, any impediment, will be medicinable to me, I am ſicke in diſpleaſure to him, and whatſoeuer comes athwart his affection, ranges euenly with mine, how canſt thou croſſe this marriage?

Bor. Not honeſtly my Lord, but ſo couertly, that no diſhoneſty ſhall appeare in me.

Iohn. Shew me breefely how.

Bor. I thinke I told your Lordſhip a yeere ſince, how much I am in the fauour of *Margaret*, the waiting gentlewoman to *Hero.*

Iohn. I remember.

Bor. I can at any vnſeaſonable inſtant of the night, appoint her to look out at her Ladies chamber window.

Iohn. What life is in that, to be the death of this marriage?

Bor. The poyſon of that lies in you to temper, goe

Scene VII. Pope, +. Scene II. Cap. et seq.

Scene changes. Pope. Scene changes to another Apartment in Leonato's House. Theob. The same. Cam.

1. Enter Iohn] Enter Don John Rowe.
2. *ſo,*] *so;* Cap. et seq.
3. Leonato.] *Leonato?* Anon.
8. *mine,*] *mine;* F_4.
14. Hero.] *Hero:* Cap.

2. **shal**] That is, *is to;* frequent in Shakespeare, just as 'will' is equivalent to *intend;* as in Benedick's declaration 'I will live a bachelor.'—I, i, 239.

6. **sicke in displeasure**] ALLEN (MS): Two equivalent propositions: 1.) I am sick;—2.) I am in a state of displeasure (uncomfortable feeling) towards him.

7. **affection**] W. A. WRIGHT: That is, *inclination, desire.* In I, i, 287, the Prince asked: 'Dost thou affect her, Claudio?'—ALLEN (MS): 'Affection' is here equivalent to the Greek *πάθος*, that is, the way in which his and my mind are affected.

12. **since**] For other examples of 'since' used adverbially for *ago*, see, if necessary, ABBOTT, § 62.

18. **What life is in**] For similar ellipses of *there*, see III, ii, 26; and for an ellipsis of *it*, see III, iii, 53.

20. **temper**] In addition to its various meanings, still common at present, this word was especially used, as W. A. WRIGHT points out, in reference to the mixing of poisons. Cf. *Rom. & Jul.* III, v, 98; *Cymb.* V, v, 250; *Haml.* V, ii, 339.

you to the Prince your brother, ſpare not to tell him, that hee hath wronged his Honor in marrying the renowned *Claudio*, whoſe eſtimation do you mightily hold vp, to a contaminated ſtale, ſuch a one as *Hero*.

Iohn. What proofe ſhall I make of that?

Bor. Proofe enough, to miſuſe the Prince, to vexe *Claudio*, to vndoe *Hero*, and kill *Leonato*, looke you for any other iſſue?

Iohn. Onely to despight them, I will endeauour any thing.

Bor. Goe then, finde me a meete howre, to draw on *Pedro* and the Count *Claudio* alone, tell them that you know that *Hero* loues me, intend a kinde of zeale both to the Prince and *Claudio* (as in a loue of your brothers honor who hath made this match) and his friends reputation, who is thus like to be coſen'd with the ſemblance

27. Leonato,] Leonato; F_4 et seq. (subs.) *Leonato?* Sta.

31, 32. *on* Pedro] Ff, Rowe, Pope, Han. *don Pedro* Q, Theob. et seq.

33. *know that*] *know* Rowe, +,

34–37. (*as ... match*) ... *who is...of a maid,*] *as...match,...who is...of a maid,* Rowe, Pope, Han. *as...match;...(who is...of a maid,)* Theob. Warb. *as... match; ... who is ... of a maid,* Johns. *as—...match;...who is...of a maid,*— Cap. Var, Ran. Mal. Steev. Var. Knt, Sta. (*as ... match; ... who is ... of a maid*) Coll. Wh. i, Ktly, (subs.) *as,*— *...match,...who is...of a maid,*— Dyce, Cam. Huds. Rlfe, Dtn, Wh. ii.

34. *in a loue*] Ff, Rowe, +, Cap. Knt. *in loue* Q, Mal. et cet.

24. **stale**] A wanton of the lowest type.

26. **misuse**] See II, i, 229.

26. **vexe**] This word bore a harsher meaning than at present. Thus, Cotgrave: '*Vexé: m. ée: f.* Vexed, afflicted, tormented, turboyled, extreamely grieued, or disquieted.'—ED.

29. **despight**] HALLIWELL quotes Palsgrave, 1530 [p. 521, ed. 1852]: I dispyte a person, I set hym at naught, or provoke hym to anger. *Je despite.*

31. **draw on**] The Qto has here preserved the true reading.

33. **intend**] That is, *pretend*, as often in Shakespeare.

34. **as**] For other examples where 'as' is equivalent to *namely, for example*, etc., see ABBOTT, § 113.

34. **in a loue**] The Qto text is, possibly, preferable here.—ED.

34–37. **in a loue . . . maid,**] It was CAPELL'S acuteness that first discerned that this is all parenthetical, and that the dependent clause (introduced by 'as') after 'intend' is 'that you haue discouer'd.' His punctuation has been essentially adopted by COLLIER, and by DYCE also, except that Dyce more properly substituted a comma for a semicolon after 'match.'—ED.

36. **cosen'd**] Cotgrave: *Tromper.* To cousen, deceiue, beguile, delude, circumuent, cheat, ouerreach.'

of a maid, that you haue diſcouer'd thus:they will ſcarce- 37
ly beleeue this without triall: offer them inſtances which
ſhall beare no leſſe likelihood, than to ſee mee at her
chamber window,heare me call *Margaret*, *Hero*; heare 40
Margaret terme me *Claudio*, and bring them to ſee this

37, 38. *ſcarce-ly*] *hardly* Rowe,+.
39. *likelihood,*] *likelihood* Pope,+, Knt, Coll.
41. Margaret] *Marg.* Q,
41. Claudio] *Borachio* Theob. Pope ii,+, Steev. Coll. ii, iii, (MS), Kinnear.

38. **instances**] A word of various shades of meaning in Shakespeare. Here, it is clearly used for *proofs*, *examples*, as in *As You Like It*, II, vii, 164: 'Full of wise sawes, and moderne instances.'

41. **Claudio**] THEOBALD: In the name of common sense, could it displease Claudio to hear his mistress making use of *his* name tenderly? If he saw another man with her, and heard her call him Claudio, he might reasonably think her betrayed, but he could not have the same reason to accuse her of disloyalty. Besides, how could her naming Claudio make the Prince and Claudio believe that she loved Borachio, as he desires Don John to insinuate to them that she did? The circumstances weighed, there is no doubt but the passage ought to be reformed:—'hear Margaret term me *Borachio*.'—STEEVENS: Though I have followed Theobald's direction, I am not convinced that the change is absolutely necessary. Claudio would naturally resent the circumstance of hearing another called by his own name; because, in that case, baseness of treachery would appear to be aggravated by wantonness of insult; and, at the same time, he would imagine the person so distinguished to be Borachio, because Don John was previously to have informed both him and Don Pedro, that Borachio was the favoured lover.—M. MASON: We should surely read *Borachio* instead of 'Claudio.' There could be no reason why Margaret should call him *Claudio;* and it would ill agree with what Borachio says in the last Act, where he declares that Margaret knew not what she did when she spoke to him. [CAPELL dammed the tide that was setting in favour of Borachio; and no break occurred until COLLIER'S Second Edition appeared. In his First Edition, Collier adhered to the original text but said that '"Claudio" can hardly be right, inasmuch as Claudio was himself to be a spectator of the scene.' In his Second and Third Editions, he followed his annotated Folio, wherein *Borachio* was substituted for 'Claudio.' Capell, who thought acutely and wrote bluntly, appears to have detected some elements of the case, which seem to have escaped the notice of his successors. His note is as follows:] In all places where this villainy of Borachio is spoke of, Claudio and the Prince are said to *see* Hero; at [II, i, 243] to *see* the person impos'd on them wear 'Hero's garments' [The innuendo that Capell would here convey is, I think, that it was not necessary that the Prince and Claudio should *hear* any name, but merely *see* an interview.] an artifice of Borachio's, who had persuaded her,—that, to cover their night-interview, it was necessary she should appear so, that she should be call'd Hero, and himself Claudio; the overhearers he knew would start out upon him when she was retir'd, and in [III, iii, 152] we find they did so; for there, he acknowledges *confirming* his master's 'slander'; which can only be understood of their seizing him to know who the Claudio was who had been talking

[41. **Margaret terme me Claudio,**]

with that Hero, who when seiz'd had *confirm'd* them in their deception; see too what is said by the Prince at [IV, i, 97–99: 'Who hath indeed . . . Confest the vile encounters they have had,' etc.]; What Don John promises, that they should see the 'window enter'd' is but a stroke of his villainy, to wound the deeper; Margaret was light, not wanton, and upon no such terms with her wooer Borachio.—MALONE: Claudio would naturally be enraged to find his mistress, Hero, (for such he would imagine Margaret to be,) address Borachio, or any other man, by his name, as he might suppose that she called him by the name of Claudio in consequence of a secret agreement between them, as a cover, in case she were overheard; and *he* would know, without a possibility of error, that it was not Claudio with whom, in fact, she conversed.—KNIGHT: The very expression 'term me' shows that the speaker assumes that Margaret, by contrivance, would call him by the name of Claudio. [DYCE quotes this note, and calls it an 'apt' observation, and HALLIWELL also approves of it; but W. A. WRIGHT observes that 'no weight can be attached to it, for otherwise we ought to read in the previous line, "hear me term Margaret, Hero."']—HALLIWELL: The correctness here of the old text scarcely merits serious discussion. . . . The reader need scarcely be reminded that it is not necessary the plot should be carried out in the exact form described in Borachio's speech. In point of fact, the Prince and Claudio witnessed the occurrence at some distance off, and probably out of reach of hearing.—R. G. WHITE (ed. i): Theobald's reading is plausible; as to those who were deceived, Hero's error would have seemed of a very different kind if they had had reason to suppose she thought her visitant really Claudio, and as Claudio himself was to be a spectator of the scene. . . . The old text is right; for, plainly, Borachio wheedled Margaret into playing with him at a scene between the other lovers. He himself declares in V, i, that she was innocent of any attempt to injure her mistress; and as for Claudio, it was enough for him to know (as he thought) that he heard Hero 'term' another than he, Claudio.—DYCE (ed. ii) [that vacillating but sturdily honest editor]: I am now (1863) less confident as to the correctness of the old reading 'Claudio.'—CAMBRIDGE EDITION: The substitution of *Borachio* for 'Claudio' does not relieve the difficulty here. Hero's supposed offence would not be enhanced by calling one lover by the name of the other. . . . It is not clearly explained how Margaret could, consistently with the 'just and virtuous' character which Borachio claims for her in the Fifth Act, lend herself to the villain's plot. Perhaps the author meant that Borachio should persuade her to play, as children say, at being Hero and Claudio.—HUDSON: Both Claudio and the Prince might well be persuaded that Hero received a clandestine lover, whom she *called* Claudio, in order to deceive her attendants, should any be within hearing; and this they would naturally deem an aggravation of her offence.—W. A. WRIGHT: The text must be right, for it was necessary to the plot to make it appear that Hero was endeavouring to conceal her intrigue with Borachio. It was also necessary to induce Margaret to take part in it innocently, and she would at once have suspected something if she had allowed Borachio in his own name to address her as Hero. That she was not an accomplice is evident, and yet it is difficult to explain how she could have been induced to help forward the conspiracy without knowing it, and at the same time should remain silent when a word from her would have explained the mystery. This is the defect in the plot. [Unquestionably, it is a defect; but it is a defect which is noticed only in the closet, not on the stage. We

the very night before the intended wedding, for in the meane time, I will ſo faſhion the matter, that *Hero* ſhall be abſent, and there ſhall appeare ſuch ſeeming truths of *Heroes* diſloyaltie, that iealouſie ſhall be cal'd aſſurance, and all the preparation ouerthrowne.

Iohn. Grow this to what aduerse iſſue it can, I will put it in practiſe : be cunning in the working this, and thy fee is a thouſand ducates.

Bor. Be thou conſtant in the accuſation, and my cunning ſhall not ſhame me.

43. *ſo*] Om. F_3F_4, Rowe i.
44. *truths*] *truth* Q, Cap. et seq. *proofs* Coll. MS.
45. Heroes] *Hero's* Rowe, *her* Cap. Wh. i, Dyce ii, iii.
50. *thou*] Ff, Rowe, +, Var. Ran. Mal. Knt, Sta. *you* Q, Cap. et cet.

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know very little of Margaret thus far, having only seen and heard her in a bright, saucy dialogue with Balthasar, and we do not know how powerful is the hold which Borachio has on her. For aught we know she may be none too good to enter fully into the plot, and as for her silence when a word would have saved her mistress, we must remember that that word would also carry with it the ruin of her lover; at this alternative she might well have paused, and during that pause the opportune minute passed and her chance was gone. It is only by what we afterward learn from Borachio that we must believe Margaret to be innocent; then it is, with this knowledge, that we look back and try to account for her conduct here. This is work for reflection at home, it cannot be done while the play is before us. It was only in the goodness of his benign heart that Shakespeare rehabilitates Margaret's character. Don John's case was hopeless; so he was put to flight; but Borachio and Margaret remained and all stains must be removed, the man must receive our pardon, and the woman our respect, no blot or other foulness shall mar the joyous ending of the Play. I think Theobald's emendation is needless.—ED.]

43, 44. **so fashion . . . absent**] It is almost impossible here to disbelieve in Margaret's intelligent, guilty connivance,—nor is it certain, by any means, that, at this time, as is intimated in the preceding note, Shakespeare at all designed that we should believe in her innocence. He knew his own power over us, and that, at a word from him, we should all be ready at any minute to swear that black is white. —ED.

45. **Heroes**] R. G. WHITE (ed. i) : There can hardly be a doubt that this very needless and unpleasant repetition was the result of a mistaking of 'her' in the MS for a customary abbreviation of the proper name. [In his Second Edition, White restored the original text, without comment.]

45. **iealousie . . . assurance**] W. A. WRIGHT : Suspicion shall be called certainty.

48. **the working this**] For a discussion of verbal nouns, see ABBOTT, § 93.

50. **Be thou**] The preference, which is here given by the majority of Editors to *you* of the Qto, is probably due to the fact that hitherto Borachio has employed *you* in addressing his superior, Don John. But it is hardly over-refinement to infer

Iohn. I will prefentlie goe learne their day of marri- 52
age. *Exit.*

[*Scene III.*]

Enter Benedicke alone. 1

Bene. Boy.

Boy. Signior.

Scene VIII. Pope, +. Act III. Rowe.
Spedding. Scene III. Cap. et seq.
1. Enter...] Enter Bened. and a Boy.
2. *Boy.*] *Boy,*— Theob. *Boy!* Coll.

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that 'thou' might have been here purposely used after Don John had descended to Borachio's level and become his fellow-conspirator. In *As You Like It*, Adam addresses Orlando, his master, with an inferior's *you* until Orlando accepts Adam's money, and forms, as it were, a fellowship with him, then Adam at once addresses Orlando as *thou*.—ED.

52. **presentlie**] That is, at once; as in Shakespeare, *passim*.

52, 53. **their day of marriage**] That is, of course, 'the day of their marriage,' which seems almost too plain to require a note. But Shakespeare has many a similar transposition (ABBOTT, § 423, gives more than twenty examples) where the meaning is not at once obvious. For instance, Horatio is terrified at the thought that the Ghost might deprive Hamlet of 'your sovereignty of reason,' that is, the sovereignty of your reason; or where Macbeth says that Macduff's announcement of his mode of birth 'hath cow'd my better part of man,' that is, the better part of my manhood. Again, in the present play, IV, i, 234, we have 'his studie of imagination,' that is, the studie of his imagination, or as W. A. WRIGHT paraphrases it: 'his imaginative study or contemplation.'—ED.

POPE laid this scene in 'Leonato's Garden.' THEOBALD, mindful of what Benedick says in line 5, changed the phrase to 'Leonato's Orchard,' and so it remained in all editions down to Malone's in 1790; MALONE held 'orchard' to be inapplicable; perhaps, because there is no proof that the plantation was devoted to fruit-trees, perhaps, because 'orchard' is not sufficiently high-sounding; at any rate, he restored the more elegant 'Garden'; salving his conscience for deserting Shakespeare's own word by the remark that, 'orchard' 'in our author's time' signified a *garden*. And 'garden' the stage-direction remained till the CAMBRIDGE EDITION had the moral courage to restore the vulgar 'orchard.'—ED.

1. **alone**] COLLIER's text (ed. i) reads '*Enter Benedick. Bene.* Boy! *Enter a Boy. Boy.* Signior;' and his note thereon is: In the old copies Benedick enters 'alone' before the boy makes his appearance; and the reason is obvious, for Benedick should ruminate, and pace to and fro, before he calls the boy. In all modern editions 'Benedick and a Boy' enter together; a very injudicious arrangement.—DYCE (*Notes*, p. 43): But probably, when Mr Collier reprints his *Shakespeare* he will acquiesce in the modern arrangement, since the MS Corrector of the F_2 has added to the entrance of Benedick: '*Boy following.*' The truth is, the *entrances* of 'such small deer' as *Pages* are frequently omitted in the old copies of plays. Cf. Dekker's *Match me in London*, 1631, where a scene commences thus: *Enter Don John. Joh.* Boy! *Pach.* My lord?' etc.—p. 54,—the entrance of the page Pacheco

Benc. In my chamber window lies a booke, bring it hither to me in the orchard.

Boy. I am heere already ſir. *Exit.*

Benc. I know that, but I would haue thee hence, and heere againe. I doe much wonder, that one man ſeeing how much another man is a foole, when he dedicates his behauiours to loue, will after hee hath laught at ſuch ſhallow follies in others, become the argument of his owne ſcorne, by falling in loue, & ſuch a man is *Claudio*, I haue known when there was no muſicke with him but the drum and the fife, and now had hee rather heare the taber and the pipe: I haue knowne when he would haue

6. Exit.] After *againe*, line 8, Johns. After *that*, line 7, Coll.
7. *that,*] *that;* Cap.
9. *foole, when*] *fool when* Cap. et seq.
12. *loue, &*] *love, and* QF_2F_3. *love! and* F_4, Rowe, +. *love; and* Cap. et seq.

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not being marked. [There is, however, a particularity in the present stage-direction of the Qto and Folio: 'Enter Benedicke *alone*,' which is lacking in Dekker's stage-direction. Dyce foretold correctly: in Collier's next edition, the stage-direction, in conformity with the MS Corrector's marginal note, ran '*Enter Benedick with a Boy following.*'—ED.]

6. **I am heere already**] DEIGHTON: What the point of the boy's remark may be does not seem plain, unless perhaps he took the word 'hither' to mean 'come here.' [The jest, which is feeble enough, lies not in the boy's remark, but in Benedick's reply. The boy's phrase means simply that his alacrity will be such, that, in intention, he is gone and returned again; somewhat like Puck's answer to Oberon: 'I go, I go! look how I go!' although Puck had not, at that instant, left the spot. Benedick's jest lies in taking the boy's words literally.—ED.]

6. **Exit**] LLOYD (p. 199): The boy who was sent for a book, and does not reappear, seems to have been the means of the conspirators learning his master's whereabout, and to have been kept away by their management.

10. **behauiours**] W. A. WRIGHT: The plural indicates the details of his behaviour, the various ways in which he shows that he is in love.

11. **argument**] That is, the subject. See I, i, 248.

14, 15. **drum and the fife . . . taber and the pipe**] NAYLOR (p. 161): The former were of a decided military cast (see *Oth.* III, iii, 352) whereas, the latter were more associated with May-day entertainments, bull-baitings, and out-door amusements generally. (P. 80.)The Tabor and Pipe were common popular instruments. The tabor, of course, was a small drum, used as an accompaniment to the pipe, a small whistle with three holes, but with a compass of eighteen notes. In its curiously disproportionate compass, it may be compared to the modern 'Picco' pipe of the music shops.—AUBREY (ii, 319): When I was a boy, before the late civill warres, the tabor and pipe were commonly used, especially Sundays and Holydayes, and at Christnings and Feasts, in the Marches of Wales, Hereford, Glocester-

walkt ten mile afoot, to ſee a good armor, and now will he lie ten nights awake caruing the faſhion of a new dublet: he was wont to ſpeake plaine, & to the purpoſe (like an honeſt man & a ſouldier) and now is he turn'd orthography, his words are a very fantaſticall banquet, iuſt ſo

19, 20. *ortho-graphy*] Ff, Rowe i, Sta. Cam. Rlfe, Dtn. *ortography* Q. *orthographist* Cap. conj. *orthographer* Rowe ii et cet.

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shire, and in all Wales. Now it is almost lost; the drumme and trumpet have putte that peaceable musique to silence.

16. **a good armor**] W. A. WRIGHT: That is, a good suit of armour. In the Authorised Version, in the Preface of the Translators to the Reader, we find: 'It is not only an armour, but also a whole armoury of weapons, both offensive and defensive.'

17, 18. **the fashion of a new dublet**] PECK (p. 227): There never was such a variety of fashions, so different & so whimsical, as in the days of Q. *Elizabeth*. The reason whereof, I conceive, was: Q. *Elizabeth* loved to see an handsome man, & that handsome man well dressed. Her *gentlemen-pensioners* therefore were always studying how to please & delight her in this particular. To this end all the fashions of *Spain*, *Italy*, *France*, *Germany*, & every other part of the world, were severally introduced. . . . The ladies also took the hint, & studied as many fashions to catch the *gentlemen-pensioners*, as they did to please the queen.—STEEVENS: This folly, so conspicuous in the gallants of former ages, is laughed at by all our comic writers. So, in Greene's *Farewell to Folly*, 1591: 'We are almost as fantasticke as the English gentleman that is painted naked, with a pair of sheeres in his hande, as not being resolved after what fashion to have his coat cut' [p. 253, ed. Grosart].—REED: The English gentleman in the above extract alludes to a plate in Borde's *Introduction of Knowledge*.—MALONE: The English gentleman is represented, by Borde, naked, with a pair of tailor's shears in one hand, and a piece of cloth on his arm, with the following verses: 'I am an Englishman, and naked I stand here, Musing in my mynde what rayment I shall were, For now I will ware this, and now I will were that, Now I will were I cannot tell what,' etc. See Camden's *Remaines*, 1614, p. 17.—RUSKIN: Care for dress is always considered by Shakespeare as contemptible.—vol. iv, p. 391, ed. New York. [What then are we to think of Rosalind's admiration of Orlando's 'point device' dress?—ED.]

19, 20. **orthography**] DRAKE (i, 472) believes that there may be here a satirical allusion to the innovating pedantry of the times. Bullokar, in *An Amendment of Orthographie for English Speech*, 1580, proposed 'not only an entire change in the established mode of spelling, but a total revolution also in the practice of printing.' To level a sarcasm at the head of this daring innovator may have been the aim of the poet' in the present passage.—STAUNTON: If the Qto and Folios read correctly, as we believe, then the change of 'sonnet' to *sonnets* or *sonneteer* in *Love's Lab. L.* I, ii, 190: 'Assist me some extemporal god of rhyme, for I am sure I shall turn sonnet,'—was uncalled for and injurious.—DYCE (ed. ii): The reading in *Love's Lab. L.*—'I shall turn sonnet,' I believe to be a stark error.—W. A. WRIGHT: If the text is right it must be explained as an instance of the abstract used for the concrete; and, in support of this, reference is generally made to 'turn sonnet' in *Love's Lab. L.*

many ſtrange diſhes : may I be ſo conuerted, & ſee with theſe eyes? I cannot tell, I thinke not : I will not bee ſworne, but loue may transforme me to an oyſter, but Ile take my oath on it, till he haue made an oyſter of me, he ſhall neuer make me ſuch a foole: one woman is faire, yet I am well : another is wiſe, yet I am well: another vertuous, yet I am well : but till all graces be in one woman, one woman ſhall not come in my grace : rich ſhee ſhall be, that's certaine : wiſe, or Ile none : vertuous, or Ile neuer cheapen her : faire, or Ile neuer looke on her : milde, or come not neere me : Noble, or not for an Angell : of good diſcourſe : an excellent Muſitian, and her haire ſhal

22. *not:*] *not?* F_4.
24. *an oyſter*] *and oyſter* Q.
27. *be*] *come* Daniel.
31. *not for*] Ff, Rowe, Pope. *not I for* Q, Theob. et seq. *not me for* Quincy MS.

where 'sonnet' is taken to mean *sonneteer*. But I am not satisfied that this is the meaning, and understand the phrase 'turn sonnet' differently. [Irrespective of any phrase in any play, I believe that 'orthography' is right,—the abstract for the concrete, and that any change of this word would be a 'stark error.' Benedick does not mean that Claudio is one who is proficient in orthography, but that he is 'orthography' itself.—ED.]

21. **may I**] That is, *can I*. See III, ii, 105.

30. **cheapen**] BAYNES (p. 279) : To *cheapen* at present means to reduce in value, to make cheap. But in Shakespeare's day, and indeed down to a recent period, it meant, as it still does provincially, to look at or examine a thing with a view to buying it; to inquire the price, think of purchasing, attempt to purchase or bargain for. This is the sense in which it is used by Benedick ; and his meaning, of course, is that the lady must be virtuous, or he will not think of her,—will not make any inquiries about her, become a suitor for her hand, or attempt in any way to try his chances of success as a lover. The word was used in the same sense down at least to the middle of the last century, as the following extract from a letter in *The Rambler*, on the changes produced by loss of fortune, will show: 'She that has once demanded a settlement has allowed the importance of fortune; and when she cannot show pecuniary merit, why should she think her *cheapener* obliged to purchase?'

31. **Noble . . . Angell**] One of the innumerable puns, which, to the early dramatists (Shakespeare included), were irresistible whenever these coins were mentioned. Here, the joke lies in the inferior value of the noble, which was 6*s*. 8*d*., while the angel was worth 10*s*. If she were not noble in character he would not give 10*s*. for her, and if she were worth only 6*s*. 8*d*. he would not have her though she were an angel.

The Qto reading 'not I for an angel' has been preferred by a large majority of editors. But I doubt its necessity. The ellipsis as it stands in the Folio is by no means unwarrantable, and brevity is all-important. I think there should be a dash after 'or': 'Noble, or—not for an angel.'—ED.

be of what colour it pleaſe God, hah! the Prince and 33
Monſieur Loue, I will hide me in the Arbor.

33. *God,*] Ff. *God,* Q (Staunton.) *God* Q (Ashbee.) *God.* Q (Prætorius.) 34. [withdraws. Theob. et seq. (subs.)

33. **of what colour**] STEEVENS: Perhaps Benedick alludes to a fashion, very common in the time of Shakespeare, that of dying the hair. In Stubbes, *Anatomie of Abuses*, 1595, we find: 'if any haue heyre of her owne naturall growyng, which is not faire inough, than will they dye it in dyuerse colors' [p. 68, New Sh. Soc. Reprint]. HALLIWELL gives several receipts for 'waters for the dying of heares of the heed and other' which are more curious than valuable; and he quotes from Gerard's *Herbal*, 1597, p. 1145: 'the rootes of the (barbery) tree steepled for certaine daies togither in strong lie made of ashes of the ash tree, and the haire often moistned therewith, maketh it yellow.' [The 'barberie plante' is again the chief ingredient in Lyte's *Nievve Herbal*, 1578, p. 684, where we find that 'the roote thereof stieped in lye, maketh the heare yellow, if it be often washed therewithall.' In Coryat's *Crudities*, 1611 (vol. ii, p. 37, ed. 1776) there is the following account of the process of dyeing the hair practised in Venice: 'All the women of Venice every Saturday in the afternoone doe use to annoint their haire with oyle, or some other drugs, to the end to make it looke faire, that is whitish. For that colour is most affected of the Venetian Dames and Lasses. And in this manner they do it: first they put on a readen hat, without any crowne at all, but brimmes of exceeding breadth and largeness; then they sit in some sun-shining place in a chamber or some other secret roome, where hauing a looking-glass before them they sophisticate and dye their haire with the foresaid drugs, and after cast it backe round vpon the brimmes of the hat, till it be thoroughly dried with the heat of the sunne; and last of all they curle it vp in curious locks with a frisling or crisping pinne of iron, which we cal in Latin *Calamistrum*, the toppe whereof on both side aboue their forehead is acuminated in two peakes. That this is true, I know by my owne experience. For it was my chaunce one day when I was in Venice, to stand by an Englishman's wife, who was a Venetian woman borne, while she was thus trimming of her haire: a fauour not affoorded to euery stranger.'—ED.]

33. **it please God**] For the personal and impersonal use of 'please,' see WALKER (i, 205). While not wishing altogether to deny the correctness of the interpretation commonly given to this phrase, namely, that the colour of the hair shall be natural, and that Benedick is really indifferent to it, there is another interpretation, which, it seems to me, is not impossible. Benedick has been, quite unconsciously, describing Beatrice. The very phrase 'mild or come not neere me' ought to have revealed to him that the mental picture he was drawing, if only by contraries, was the reflex of her who was uppermost in his thoughts and who exceeded her cousin as much in beauty as the first of May doth the last of December; but the vision, as he inventoried its several charms, was too alluring to be discontinued until he came to the colour of the hair, then, of a sudden, he became aware that he was about to name the very tint of Beatrice's, and the dangerous tendency of his heart flashed upon him. There was a long pause, almost of alarm, after 'her hair shall be,' then he adds with a sigh of relief '—of what colour it please God.'—ED.

Enter Prince, Leonato, Claudio, and Iacke Wilſon. 35

Scene IX. Pope, +.
35. Enter...] Enter prince, Leonato, Claudio, Muſicke. Q. Enter Don Pedro, Leon. Claud. and Balt. Rowe. Enter Don Pedro, Claud. and Leon. Cap.

35. **Iacke Wilson**] Instead of this proper name the Qto says 'Musicke,' which probably means, says COLLIER, that it 'was heard off the stage.' As to who Jacke Wilson was, there has been much conjecture. There are two Wilsons, either of whom might be the man; to these may be added a third, and possibly a fourth. In Collier's *Memoirs of Edward Alleyn*, the Actor, (*Sh. Soc.* 1841, p. 153,) there is a memorandum, dated Oct. 22 [1620] written by Alleyn, as follows: 'This daye was our weding daye, and ther dind with us Mr Knight, Mr Maund, and his wife, Mr Mylyor, Mr Jeffes, and 2 frendes with them, a precher and his frend, Mr Wilson the singer, with others.' Hereupon, Collier remarks that 'it seems highly probable that this "Mr Wilson, the singer" was no other than Jacke Wilson in *Much Ado*.' Some years later Collier found one or two facts about a John Wilson whom he assumed to be this same Jacke Wilson. 'Hitherto,' he says, (*Sh. Soc. Papers*, 1845, vol. ii, p. 33,) 'it does not seem to have been known that John Wilson was not merely a singer, but a composer, and in all probability the composer of "Sigh no more, ladies, sigh no more," as sung by him in the character of Balthasar. He certainly was the composer of the song in *Meas. for Meas.* IV, i, "Take, O! take those lips away," etc., as is proved by a book of manuscript music, as old in some parts as the time of the Civil Wars, although in others it seems to have been written in the reign of Charles II. That song is there found with Wilson's name at the end of it, as the author of the music; unluckily the manuscript says nothing regarding the authorship of the words. . . . As it is, the case stands precisely thus: one stanza is found in Shakespeare's *Meas. for Meas.*, while both are inserted in Beaumont & Fletcher's *Bloody Brother*, V, ii; but, on the other hand, both are imputed to Shakespeare in the edition of his Poems, 1640. There is no doubt, however, that John Wilson was the composer of the song; and, as he certainly belonged to the company of players to which Shakespeare was attached, it may slightly strengthen the belief that one member of the association wrote the words of a song, to which another member wrote the music, especially when, as far as we know, it was not Shakespeare's practice (though it was that of some dramatists of his time) to adopt into his plays songs which had been written by others for other performances. We are without the same proof that Jack Wilson was the composer of "Sigh no more, ladies, sigh no more"; but as he was the singer of it, it may not be too much to presume that he wrote the music which he sang.' Dr RIMBAULT (*Who was Jack Wilson?* etc., London, 1846) goes further than Collier, and endeavours to prove that the 'Jacke Wilson' who took the part of Balthazar was no other than 'Doctor John Wilson, Professor of Musick in the University of Oxford,' in 1644. 'John Wilson "the Composer,"' says Rimbault, 'was a native of Feversham, in Kent, and born in the year 1594.' This date is fatal to the supposition that he could have been either the composer or the singer of Balthazar's song when *Much Ado* was first acted, in 1599 or 1600. But between the Qto and the Folio lie twenty-three years,—ample time for the little Jack to grow up and be of exactly the right age to sing, at least, if not to compose, the song during the decade before the Folio was printed from a play-house copy where the name 'Jack Wilson' creeps into the stage-direction, and ample time for him to become known as 'Mr Wilson, the Singer' at Edward

Prin. Come, ſhall we heare this muſicke? 36
Claud. Yea my good Lord : how ſtill the euening is,
As huſht on purpoſe to grace harmonie.
Prin. See you where *Benedicke* hath hid himſelfe?
Clau. O very well my Lord:the muſicke ended, 40
Wee'll fit the kid-foxe with a penny worth.

36. *heare this*] *hear his this* F_3. Cap.
39–41. As an aside, Cap.
41. Enter Balthaſer with muſicke. Q, Cap.
41. *kid-foxe*] *kid-fox* Warb. Cap. Coll. ii, iii (MS), Dyce ii, iii, Huds.

Alleyn's wedding dinner in 1620, when he was twenty-six years old. Rimbault says that 'nothing is known of [John Wilson] until the year 1626,' when he was 'constituted' a 'Gentleman of the Royal Chapel.' Apparently, Rimbault did not know of the wedding dinner, or, perhaps, he did not consider the list of Alleyn's guests as an adequate historical document. At all events, unless Alleyn's 'Mr Wilson' and Rimbault's 'John Wilson' are the same man, there must have been two Wilsons who were singers. The connection which Rimbault finds between Dr John Wilson, the composer, and Shakespeare's stage lies in the fact that when, in 1660, Dr Wilson printed his *Cheerful Ayres*, he gives, as his own composition, the notes to the song of Autolycus: 'Lawn as white,' etc. (see *Winters Tale*, p. 388, of this ed.), and, furthermore, shows not only that he knew the songs in *The Tempest*, but also who was the composer of them (see *The Tempest*, p. 352, of this ed.). 'In my own mind,' observes Rimbault, p. 8, 'the circumstances connected with the Shakespearian lyrics in this book, are almost conclusive of the identity of John Wilson the *composer*, with John Wilson the *singer*. Unless the composer had been intimately acquainted with the theatre of Shakespeare's day, it is not likely that he would have remembered, so long after, the name of one of its composers [Johnson]. . . . (P. 15.)I cannot but consider that my position is clearly established. The Doctor's settings of the Shakespearian Lyrics,—his knowledge of the original composer of the music in *The Tempest*,—his companionship with the great dramatic composers, the two Lawes's,—his familiar appellation of "Jack Wilson,"—and, above all, the thirty-two years gap in the early history of his life, all these circumstances combined are evidences not to be slighted, and, until these evidences can be set aside by something more conclusive, I shall rest satisfied in my own mind, that "Jack Wilson," the singer of Shakespeare's stage, and Dr John Wilson, the learned Professor of the University of Oxford were one and the same person.'

The claims of the third Wilson are indeed meagre; but as HALLIWELL brings him forward, it is proper to add Halliwell's note that 'in a list of inhabitants of Southwark, near the Bear-garden, in 1596 (a MS preserved at Dulwich College) there is mention made of "Wilsone the pyper," who may be the individual in question.' The Wilson who was a guest at Alleyn's wedding dinner, might be, so Halliwell thinks, 'the John Wilson, *musician*, who is so named in the register of St. Giles's, Cripplegate, in 1624, the son of Nicholas Wilson, *minstrel*, and who was born in 1585.' [This is, possibly, a fourth Wilson. It seems to me that Dr Rimbault's supposition is the most plausible, and, also, that Edward Alleyn's friend, 'the singer,' and Dr John Wilson were the same person. As for the others, their claim seems to rest on but little more than identity of name.—ED.]

41. **kid-foxe**] HANMER changed this to *cade-fox*, because, as he says in his

Prince. Come *Balthaſar*, wee'll heare that ſong again. 42
Balth. O good my Lord, taxe not ſo bad a voyce,

42. Balthaſar] *Balthaſer* Q. 43. *taxe*] *task* Cap. conj.

Glossary, *cade*, when 'joined to the name of any beast, signifies *tame*, *brought up by hand*;' this implies a knowledge, on the part of Hanmer, of Benedick's infancy which he could only with difficulty have extracted from the text. GREY referred to the Chaucerian word *kid*, meaning *made known*, *discovered*; but WARBURTON changed it to *hid-fox*, that is, as he explains, 'the fox who had hid himself.' CAPELL, in adopting Warburton's text, explained (ii, 125) that he did not do so 'with opinion that this "fox" was an animal, but that *fox* among boys which Hamlet speaks of' in IV, ii, 33: 'Hide, fox, and all after.' RITSON (p. 31) thinks that it means no more than a *young fox*, or *cub*.—DYCE (*Remarks*, p. 32): 'Kid-fox' means a young fox. Richardson in his valuable *Dictionary* cites the present passage under the substantive *kid*. COLLIER (ed. ii) adopts *hid*, because it so stands in his MS, and justifies it in the following note: 'Benedick has already said, in the hearing of Claudio, "I will *hide* me in the arbour," and Don Pedro has just stated that "Benedick hath *hid* himself." It is true, as Mr Dyce says, that Richardson cites this passage under "kid," but he does not show that a "kid-fox" means a young fox, and he would find it difficult to adduce any instance to that effect. Neither could Benedick be considered a young fox; he was much more of an old fox, and for this reason it was the better joke to entrap him.'—HALLIWELL: A young fox is what is probably meant, but the term *kid* is certainly erroneously applied, the young of foxes being properly *cubs*, the male-fox being called a dog-fox. The term *kid* was used to designate a roebuck or roe in the first year. [This unparalleled instance of 'kid-fox,' coupled with its singularly inappropriate application to Benedick, is a strong argument against retaining it in the text. *Hid fox*, for the reason given by Capell, seems the true phrase; Hamlet virtually uses it.—ED.]

41. **penny worth**] HALLIWELL: Claudio's meaning is obvious, but no other example of the phrase has been pointed out. *To fit a person*, in the sense to be even with him, is sufficiently common, and there is a passage in the play of *Englishmen for my Money*, which is somewhat parallel to the line in the text:—'Well, crafty *fox*, you that work by wit, It may be, I may live to *fit* you yet.' 'I care not for the loss of him, but if I fit him not, hang mee.'—Heywood and Broome's *Late Lancashire Witches*, 1634. The nearest approach to Shakespeare's phrase I have met with, occurs in the English trans. of *Terence* by R. Bernard, ed. 1614: '*De te sumam supplicium*, I will take my penie-worths of thee; I will punish thee.'—W. A. WRIGHT: That is, a bargain. Cf. *Wint. Tale*, IV, iv, 650: 'Though the pennyworth on his side be the worst.' To fit one with a pennyworth is therefore to sell him a bargain in which he will get the worst. [In the *Wint. Tale* there is a regular exchange of commodities between Florizel and Autolycus, with, as Camillo says, 'the penny-worth,' that is, the margin of profit or the balance of trade, against Florizel. Assuming this to be the meaning of 'penny worth,' 'to fit a man with a penny-worth' can hardly mean to give him the worst of a bargain; is it not rather to give him the best of the bargain? in fact, when used as a threat, to give him rather more than he wants? I think, in effect, Claudio says, to use a slang phrase, 'we'll give him his money's worth.'—ED.]

43. **taxe**] SKEAT (*Dict.*) gives *task* as a doublet of 'tax.'—W. A. WRIGHT: In

To ſlander muſicke any more then once.
Prin. It is the witneſſe ſtill of excellency,
To ſlander Muſicke any more then once.
Prince. It is the witneſſe ſtill of excellencie,
To put a ſtrange face on his owne perfection,
I pray thee ſing, and let me woe no more.
Balth. Becauſe you talke of wooing, I will ſing,
Since many a wooer doth commence his ſuit,
To her he thinkes not worthy, yet he wooes,
Yet will he ſweare he loues.
Prince. Nay pray thee come,
Or if thou wilt hold longer argument,

44. *once*] *one* F_4.
46, 47. Thus repeated from preceding page, F_2.
49. *woe*] *wooe* QFf.
51. *ſuit*] *suit thus* Ktly.
52. *wooes,*] QFf, Coll. Dyce, Cam. *wooes;* Theob. et cet.

Lear, IV, i, 16, where the Quartos have, 'I task not you, you elements, with unkindness,' the Folios read 'tax.'

48. **a strange face**] DEIGHTON: That is, to pretend to be ignorant, possibly with a reference to the pretended ignorance of unwilling witnesses in a court of law.—WORDSWORTH (p. 250): We know the prominence which the New Testament gives to the grace and duty of humility. And surely these lines, 47 and 48, could only have occurred to one who had deeply reflected upon and desired to practise that Christian teaching. [I find it difficult to accept the interpretation that would impute to these fine lines any element of pretence or of affected ignorance. Excellency ceases to be excellency if there be in it any trace of affectation or of pretence. 'Strange' does not here mean *singular* or *foreign*, but rather *unconscious*, *unknowing*, perhaps even *hostile;* the whole phrase is an instance of that transposition of which Shakespeare is so fond; relieved of this transposition we should read: 'put on a face strange to its own perfection.' And the lines might be paraphrased: 'It is always ('still') a proof of excellence that, in demeanour, it is unconscious, or unknowing, of its own perfection.—ED.]

49, 50. **I pray thee . . . Because you talke**] Note the use of 'thee' and 'you' in this dialogue between the Prince and his servant.—ED.

50–64. **Because . . . done**] POPE, followed by HANMER, removed these lines to the margin, but gave no reason for it. CAPELL surmises that it was Benedick's speech, beginning with line 61: 'Now divine aire,' which was the cause of offence; this he removed, as he believed, by inserting before it a stage-direction [*Air.*] 'teaching us,' as he says (p. 125), 'that a musick preceeds the "Song," and that Benedick's wit turns upon that musick.'

51. **Since**] DEIGHTON: 'Since' here does not refer to his promise to sing, but rather to a suppressed clause such as: 'And you may well talk of wooing,' since you act very like many a wooer who begins and continues to woo one whom he nevertheless does not think more worthy of being loved than you in reality think me worthy of being asked to sing.

Doe it in notes. 56

Balth. Note this before my notes,
Theres not a note of mine that's worth the noting.

Prince. Why theſe are very crotchets that he ſpeaks,
Note notes forsooth, and nothing. 60

60. *Note notes*] *Note notes*, Coll. Dyce, Wh. i, Huds. *Note, notes*, Theob. et cet. *nothing*] QFf, Rowe, Coll. Dyce ii, iii, Wh. Cam. Huds. Rlfe, Dtn. *noting* Theob. et cet. 60. [Air. Cap. Music. Mal.

60. **Note . . . nothing**] The orthoëpical discussion to which reference is made at I, i, 1 is substantially as follows:—R. G. WHITE, a pioneer in the investigation of English pronunciation in Elizabethan times, in the last volume of his First Edition discusses the pronunciation of the vowels and of many consonants. His remarks on *th* are here condensed: The sound, or rather the mode of utterance, indicated by *t* is so invariable, and has been associated with it for so many ages, in so many languages, that its presence in a word leaves no doubt as to the purpose of the author; it is unmistakeable. But there is not the same certainty as to the sound of *th*. It may have the sound either of *th* in *thee* or of *th* in *thin;* and in some words we, at this day, give it the sound of *t*: *Thames*, and *thyme*, for instance. And J. Jones, M. D., in his *Practical Phonography*, London, 1701, says, (p. 106) that 'the sound of *t* is written as *th* in antheme, Anthony, apothecary, asthma, author, authority, authorize, Catharine, Cantharides, Esther, isthmus, Lithuania, Thames, Thannet, thea, Thomas, Thuscany, thyme, which are commonly sounded as without the *h*.' When, therefore, we find certain words spelled indifferently, at the same period by the same authors, with *t* or *th*, the sound of the former being fixed and universal, what must be our conclusion? Instances in point are nosetrills, *nosethrills;* th'one, *t'one;* th'other, *t'other;* swarthy, *swarty;* fifth, *fift;* sixth, *sixt;* eighth, *eight;* Satan, *Sathan;* quoth, *quot*, *quote*, or *quod*. Very noteworthy evidence upon this question is contained in *The Interpreter of the Academie for Forrain Languages*, etc., London, 1648, by Sir Balthazar Gerbier, a Flemish miniature painter, an inferior artist, but a successful courtier. His associations were with the highest-bred English people of his day. This book is in French and English, printed on opposite pages; by whomsoever the English versions were made, the maker intended to express with great particularity the English pronunciation of the day. In this book we find words spelled with *th* in which we know there was only the sound of *t*, and, what is of equal importance, words written with *t* which were then, as now, spelled with *th*. For instance; 'we doe celebrate the remembrance on the *With* Sundayes,' p. 25; 'that my lips may *seth* forth thy prayse,' p. 58; 'which the Academy will *theach* in particulars,' p. 66; 'gives him *strencht* to resist,' p. 78; 'who entertaine the *yought*,' p. 82; 'I have passed my *yought* in combats,' p. 121; 'to bend under the *strenckt* of my arm,' p. 122; 'nor is there any *dept* but it descends in it,' p. 141; 'but a good *braught* (un bon potage) good meate and foulle is put on the table,' p. 182. 'I do not see,' continues White, 'how we can avoid accepting these spellings as evidence of the pronunciation of *th* at the time when they were written, and that the *h* was then silent at least in *youth*, *strength*, *depth*, and *broth*, as well as in those words in which, according to the testimony of Dr Jones, it was not heard half a century later.' Upon the theory that *th* was pronounced like *t*, White explains, for the first time, the pun of Moth (who, by the way, is proved conclusively by White

[60. **Note notes forsooth, and nothing.**]

to have been called *Mote*) in *Love's Lab. L.* I, ii, 94, where in reply to Armado's reference to Delilah that 'Samson . . . affected her for her wit,' Moth replies 'It was so, sir, for she had a green wit.' Here 'wit' is *withe* and alludes to the green withes with which Delilah bound Samson. Furthermore, White calls attention to the fact that *th* and *d* appear to be used interchangeably in such words as *murder, further, fathom, hundred, tether, quoth;* and quotes a line from the First Folio in *Tit. And.* V, ii, 'Good *Murder* stab him, he's a *Murtherer.*' He then goes on: 'did William Shakespeare pronounce *murder* and *murther* in one breath? I cannot believe it; but I do believe that in the Elizabethan era, and, measurably down to the middle of the seventeenth century, *d, th,* and *t* were indiscriminately used to express a hardened and perhaps not uniform modification of the [*th* as in *breathe*]; a sound . . . which has survived with other pronunciations of the same period, in the Irish pronunciations of "murder," "further," "after," "water," etc., in all of which the sound is neither *d, th,* nor *t.*'

Before turning to ELLIS'S criticism of these remarks it is advisable to note their application to the present play, as set forth in White's *Introduction;* 'We call this play *Much Ado about Nothing,*' says White (p. 226)—a remark which I have already quoted at I, i, 1—'but it seems clear to me that Shakespeare and his contemporaries called it *Much Ado about Noting;* a pun being intended between 'nothing' and *noting,* which were then pronounced alike and upon which pun depends by far the more important significance of the title. . . . (P. 227.) The play is *Much Ado about Nothing* only in a very vague and general sense, but *Much Ado about Noting* in one especially apt and descriptive; for the much ado is produced entirely by noting. It begins with the noting of the Prince and Claudio, first by Antonio's man, and then by Borachio, who reveals their conference to John; it goes on with Benedick noting the Prince, Leonato, and Claudio in the garden, and again with Beatrice noting Margaret and Ursula in the same place; the incident upon which its action turns is the noting of Borachio's interview with Margaret by the Prince and Claudio; and finally, the incident which unravels the plot is the noting of Borachio and Conrade by the Watch. That this sense, "to observe," "to watch," was one in which "note" was commonly used, it is quite needless to show by reference to the literature and the lexicographers of Shakespeare's day; it is hardly obsolete.'

ELLIS (p. 971) thus comments on White: In the present passage in *Much Ado:* 'Notes, notes, forsooth, and nothing,' Theobald proposed *noting* for the 'nothing' of the Qto and Folios, a correction which seems indubitable. . . . Acting upon this presumed pun *noting, nothing,* Mr White inquires whether the title of the play may not have been really 'Much Ado about *noting,*' and seeks to establish this by a wonderfully prosaic summary of instances, all the while forgetting the antithesis of *much* and *nothing,* on which the title is founded, with an allusion to the great confusion occasioned by a slight mistake—of Ursula [*sic*] for Hero,—which was a mere nothing in itself. The Germans in translating it: *Viel Lärm um Nichts* certainly never felt Mr White's difficulty. [A remark so weak that it is well nigh incredible that Ellis should have seriously meant it; it would be no unfair reply to say that still less have they felt Mr White's difficulty who have never read the play at all.—ED.] It seems more reasonable to conclude that [in the present passage and in *Wint. Tale,* IV, iv, 625] *nothing* was originally a misprint for *noting,* which was followed by subsequent editors. It is the only word which makes sense. . . . The joke

[60. Note notes forsooth, and nothing.]

on *noting* and *nothing*, supposing the jingle to answer, is inappreciable in both cases. [All this, however, does not touch the ground of White's remarks. He does not at any time say that *noting* is the only word which makes sense here. He asks why, both here and elsewhere it is spelled *nothing*, if the *th* were not sounded like *t*? To this Ellis gives no reply that I can discover except that it is a misprint, which in view of White's long catalogue of identical misprints, seems hardly sufficient; White's plea is founded not on one instance but on many, and to disprove one is no answer to all.—ED.] But dismissing all reference to *nothing* and *noting* as perfectly untenable, there is no doubt that Mr White has proved *Moth* in *Love's Lab. L.* to mean *Mote* or Atomy, and in all modernized editions the name should be so spelled, as well as in the other passages where 'moth' means *mote*. Again, in *Love's Lab. L.* there can be no doubt that 'green wit' alludes to Delilah's green *withe*. . . . The usages of the Fleming, Gerbier, are not entitled to much weight. He probably could not pronounce *th*, and identifying it with his own *t* followed by an aspirate, which was also his pronunciation of *t*, became hopelessly confused. In his own Flemish, *th* and *t* had the single sound of *t* followed by an aspirate. His *With*-Sunday may be a mere printer's transposition of letters for *Whit*-Sunday. There does not appear to be any reason for concluding that the genuine English *th* ever had the sound of *t*, although some final *t*'s have fallen into *th*. As regards the alternate use of *d* and *th* in such words as *murther, further, father*, etc., there seems reason to suppose that both sounds existed, as they still exist, dialectically, vulgarly, and obsolescently. But we must remember that *b, d, g*, between vowels have a great tendency in different languages to run into *bh, dh, gh*. . . . The upshot of Mr White's researches seems, therefore, to be that writers of the XVI th and XVII th centuries were very loose in using *t, th*, in non-Saxon words. That this looseness of writing sometimes affected pronunciation, we know by the familiar example *author* and its derivatives.' [It seems to me, that White having discovered what he believed to be a pronunciation of *th*, hitherto unsuspected, was led by pardonable zeal into giving to this pronunciation too wide a range. His argument that the title of the present play must have been pronounced *Much Ado about Noting* because the noting of each other by the characters therein is peculiarly emphatic, is, I fear, unsound. There is not more *noting* in this play than in many another. In *Rom. & Jul.* in the very first Scene, the servants of the Capulets and Montagues note each other; the Prince takes note of the fray, so also does Romeo; Romeo notes Juliet at the ball, and Juliet notes Romeo, and they both note each other again in the Balcony scene with very much closer scrutiny than the Prince and Claudio noted Margaret. Not to multiply examples, the parallelism between the two plays is rendered even more exact by a pun on 'note' which is quite as emphatic in *Rom. & Jul.* as in *Much Ado*. In IV, v, 112 of the former play Peter says: 'I'll *re* you, I'll *fa* you; do you note me?' to which the First Musician replies: 'An you *re* us and *fa* us, you note us.' In one regard, White was certainly hasty in his conclusions; he failed to detect the haphazard way in which the *th* and *t* in Greek and Latin words were used, and to eliminate them from his list. But maturer years brought wisdom. In his First Edition he printed, rather ostentatiously, *fadom, murther*, etc.; in his Second Edition this spelling was not uniformly maintained. Ellis's criticism of White is not satisfactory; he whistles down the wind rather too summarily Gerbier's testimony which is at least noteworthy, and ignores the probability that Gerbier was

Bene. Now diuine aire, now is his ſoule rauiſht, is it not ſtrange that ſheepes guts ſhould hale ſoules out of mens bodies ? well, a horne for my money when all's done.

The Song.

Sigh no more Ladies, ſigh no more,
Men were deceiuers euer,
One foote in Sea, and one on ſhore,
To one thing conſtant neuer,

61–64. [Aside. Cap. Coll. Dyce, Sta. In the arbour. Wh.

61. *aire,...rauiſht,*] *air;...ravish't!* Rowe. *air!...ravish'd!* Cap.

65. Song] Son3 Q (Sta. and Praetorius.)

66. Sigh, *etc.*] Bal. *Sigh*, etc. Cap.

assisted in his English by an Englishman, as would be reasonably the case with every foreigner. Neither White nor Ellis takes note of the Miltonic *highth*, which is neither Greek nor Latin, where the final *t* has not fallen by modern use into *th*, but the *th* has uniformly, I believe, fallen into *t*, except in New England where the *th* is to this day not infrequently heard. In my own early education I was taught to say 'high*th*.' Finally, the 'upshot' of the question seems to be that the list of words whereof the pronunciation was indifferently *t* or *th* (just as in these days the pronunciation may be *either* or *eether*) is not as large as White would have it, nor as small as Ellis would have it.—ED.]

61. **diuine aire**] CAPELL printed these words in Italics, as though a quotation, and was therein followed by MALONE and STEEVENS, and even STAUNTON. KNIGHT adopted quotation marks, and DYCE did the same. As W. A. WRIGHT justly observes, there is 'no reason to suppose that this affected ejaculation is a quotation.'

62. **sheepes guts**] HALLIWELL quotes Topsell, *Hist. of Foure-footed Beastes*, 1607 [p. 621]: 'His [i. e. the sheep's] flesh, blood, and milke is profitable for meat, his skin and wooll both togither and assunder for garments, his guts and intrals for Musicke, his hornes and hooues for perfuming and driuing away of Serpentes.'

62. **hale**] MURRAY (*H. E. D.*): In the sense of *to drag, to pull*, it is now superseded in ordinary speech by *haul*.

65. **The Song**] LLOYD (p. 199): The song of Balthazar is interposed not without purpose; . . . the burden of his song, encouraging ladies to sigh no more, is that of the ensuing conversation on the desirableness of Beatrice suppressing her passion. Benedick's preference for wind music is also a point of nature, and his sudden change of attitude, from that of a wearied overhearer of sentiment that bores him, to an anxious listener, when his proper affections are in question, is laughable enough; but the introduction of the music has also the effect of supplying an intermediate tone of association, that softens the transition that we witness from one declared condition of feelings to another. In the corresponding scene of the deception of Beatrice, the effect is obtained by another artifice, by the tone of romance communicated to our impressions by the sweetness and flow of the versification in which Hero and Ursula hold their discourse.

[See the Appendix for sundry translations of this Song.]

Then ſigh not ſo, but let them goe,
And be you blithe and bonnie,
Conuerting all your ſounds of woe,
Into hey nony nony.

Sing no more ditties, ſing no moe,
Of dumps ſo dull and heauy,
The fraud of men were euer ſo,
Since ſummer firſt was leauy,
Then ſigh not ſo, &c.

Prince. By my troth a good song.
Balth. And an ill ſinger, my Lord.

70. As two lines, Cap et seq. (except Wh. Cam. Rlfe.)
72. your] yours F_3.
73. nony nony] *nonny, nonny* Cap.
74. ſing no moe,] ſing no more, Ff, Rowe, Pope, Han.
75. Of] *Or* Coll. MS.
76. fraud...were] *frauds...were* Pope, +, Var. Mal. Coll. MS. *fraud...was* Q, Cap. et cet.
77. leauy] *leafy* Pope, +.

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70. **Then . . . goe**] R. G. WHITE (ed. i) objects to the division of this line into two lines, as in modern editions. Such divisions are, however, only for the eye, and are of small moment.

74. **moe**] See note on *As You Like It*, III, ii, 257, of this edition.—KOCH (4tes Buch, § 292): The difference seems to be firmly fixed that *more* is used with the singular, and *mo* with the plural; whence it comes that the oldest grammarians like Gil and Wallis, set forth *mo* as the comparative of *many*, and *more* of *much*.—W. A. WRIGHT: The distinction seems to be that 'moe' is used only with the plural, 'more' both with singular and plural. [Wright subsequently added:] The statement that 'moe' is used *only* with the plural requires a slight modification. So far as I am aware, there is but one instance in Shakespeare where it is not immediately followed by a plural, and that is in *The Temp.* V, i, 234: 'And mo diversitie of sounds.' But in this case also the phrase 'diversity of sounds' contains the idea of plurality. [SKEAT says, of the distinction between *moe* and *more*, that *moe* relates to number and *more* to size. Wherein he is followed by FRANZ (p. 59, § 68) the latest German grammarian in reference to Shakespeare. MÄTZNER says (2te Afl. s. 293; vol. i, p. 277, trans. Grece) that *more* 'in relation to extent of space bears in Old English the meaning *magnus*. . . . But the meaning *multus* soon preponderates.'—ED.]

75. **dumps**] MURRAY (*H. E. D.*): 3. A mournful or plaintive melody or song; also, by extension, a tune in general; sometimes apparently used for a kind of dance. Cf. Udall, *Roister Doister*, II, i (p. 32, ed. Arber): 'Then twang with our sonets, and twang with our dumps, And heyhough from our heart, as heauie as lead lumpes.' Also Sidney, *Sonn:* 'Some good old dump, that Chaucer's mistress knew.'—p. 180, ed. Arber's *Garner*, vol. ii.

Prince. Ha, no, no faith, thou ſingſt well enough for a ſhift.

Ben. And he had been a dog that ſhould haue howld thus, they would haue hang'd him, and I pray God his bad voyce bode no miſchiefe, I had as liefe haue heard the night-rauen, come what plague could haue come after it.

81. *no, no faith,*] *no, no, faith,* F$_2$. *no, no 'faith,* F$_3$. *ne, no faith,* F$_4$. *no; no faith;* Rowe ii, +. *No; no, faith;* Cap. *no, no; faith,* Coll. *no, no, faith;* Dyce, Wh. Sta. Cam.

83–87. [Aside. Johns. Cap.

83–85. As mnemonic lines, Warb.

83. *And*] *If* Pope, +. *An* Cap. et seq.

been] *bin* Q.

85. *liefe*] *liue* Q. *leife* F$_2$. *lieve* F$_3$F$_4$, Rowe. *lief* Pope et cet.

83. **should haue howld**] The subjunctive is here used in the subordinate clause to emphasise the fact that it is the bad singing that deserved death; had the condition been expressed in the principal clause, and the indicative in the subordinate: 'An he should have been a dog that howled thus,' etc., the sense would be perverted; the dog would have deserved death not for his howling but because he was a dog.—ED.

86. **night-rauen**] Batman, in his 'Addition' to Bartholome's chap. 27, 'Of the night crowe,' has the following: 'This kinde of Owle is dogge footed, and couered with haire, his eyes are as the glistering Ise, against death hee vseth a straunge whoup. There is another kinde of night rauen blacke, of the bignesse of a Doue, flat headed, out of the which groweth three long feathers like the coppe of a Lapwing, his bill gray, vsing a sharpe voice, whose vnaccustomed appearaunce, betokeneth mortalitye: he prayeth on Mice, Weesells, and such like.'—p. 186, ed. 1582. [Ornithologically, this extract from Batman is worthless. It is given merely because the 'night raven' is mentioned together with its boding 'whoup.'] STEEVENS says that the '"night raven" is an owl, *νυκτικόραξ*;' 'which assertion, as far as "owl" is concerned, is,' says DYCE (*Gloss.*), 'at variance with sundry passages in our early writers, who make a distinction between it and the *night-raven;* e. g. "And after him owles and night-ravens flew."—*Faerie Queene*, Bk. ii, can. vii, st. 23. Cotgrave regards the "*night-crow*" and the "*night-raven*" as synonymous; "A night-crow. *Corbeau de nuict.*" "The night raven. *Corbeau du nuict*;" so did that eminent naturalist, the late Mr Yarrell, who considered them as only different names for the *night-heron*, *nycticorax*, and who, in consequence of some talk which I had with him on the subject, wrote to me as follows, Sept. 21, 1854: "The older authors called it [the *night-heron*] a *raven*, in reference probably to the word *corax;* and by Shakespeare it was called a *crow* because *corax* is a *corvus.*"'—HARTING (p. 100): Even to this day there are many who believe that the raven's croak predicts a death. . . . Willughby thought the so-called 'night-raven' was the bittern. Speaking of the curious noise produced by the latter bird, he says: 'This, I suppose, is the bird which the vulgar call the night-raven, and have a great dread of' (*Ornithology*, Bk i, p. 25, ed. 1678). The bittern was one of the very few birds which Goldsmith, in his *Animated Nature*, described from personal observation, and he, too, calls it the 'night-raven.' Its hollow boom, he says, caused it to be held in detestation by the vulgar. 'I remember, in the place where I was a boy, with what terror the bird's note affected the whole village; they considered it as a presage of some sad event,

Prince. Yea marry, doſt thou heare *Balthaſar*? I pray thee get vs ſome excellent muſick: for to morrow night we would haue it at the Lady *Heroes* chamber window.

88. *Yea marry,*] *Yea, marry;* [To Claudio] Mal. Steev. Var. Knt.

89. *vs*] Om. Rowe.
night] Om. Pope.

and generally found, or made one to succeed it. If any person in the neighbourhood died, they supposed it could not be otherwise, for the night-raven had foretold it; but if nobody happened to die, the death of a cow or a sheep gave completion to the prophecy.' [Doubtless it would be pleasing to a naturalist's heart to identify this bird, (which is possibly more than Benedick himself could have done). But, amid the clash of opinion, it is enough for us to know that a bird is indicated whose cry boded harm.—ED.]

88. **Yea marry**, etc.] The present is an example both of the need and of the needlessness of stage-directions. All of Benedick's preceding speech is, of course, spoken aside, from the arbor in which he hid himself, at line 34. Omit this speech, and the Prince's two speeches then become continuous from line 82 to line 88; but they do not join in sense. There is clearly a break, and this break shows us that we must read between the lines that while Benedick is speaking and has the ear of the audience, the Prince has been conversing with Claudio or Leonato, and Claudio with a lover's impatience has reminded the Prince of the serenade proposed for Hero. Whereupon the Prince turns at once to Balthasar and says in effect: 'Yea, well bethought,—dost thou hear?' etc. CAPELL is the only editor who has noticed this point, but he thinks that 'Yea, marry' is addressed to Claudio or Leonato. It may be so, but I prefer to consider the words of the Prince as spoken thoughtfully to himself although spoken aloud. In any event, they are not addressed directly to Balthasar.—ED.

90. **we would haue it**] What becomes of this serenade on which such emphasis is here laid, and of which we hear no more? It may have taken place early in the evening before the midnight interview of Margaret and Borachio. But then where was Hero that she was not for the first time in a twelvemonth Beatrice's bed-fellow? Borachio said to Don John that he could 'so fashion the matter' that Hero should not be in her bed-chamber that night. Could it have been that under the plea of listening to this serenade stationed by Borachio's cunning under a distant window of the palace, Hero had deserted her bed-chamber that night and occupied a room whence she could listen with entranced soul to her lover's music? Then, when she was accused in the Church, the thought of the serenade might have flashed into her mind as part of a plot and sealed her tongue from confessing her weakness in having changed her room. I offer this merely as a suggestion to help unravel some of the intricacies of this defective plot,—defective only to too curious and too prying eyes when poring over the printed page, but perfect from beginning to end when seen on the stage. LADY MARTIN gives a far more delicate and exquisite reason for the separation that night of Hero and Beatrice (see IV, i, 156), but she does not explain (and if she does not, I think no one can) how Borachio could make the promise which he did that Hero should not be in her accustomed bed-chamber that evening. Furthermore, it is clear that Margaret never appeared at Hero's bed-chamber window. Hero's bed-chamber and Beatrice's were the same. Margaret could not have appeared at one of the windows in it without the knowledge of Beatrice. That Claudio should

Balth. The beſt I can, my Lord. *Exit Balthaſar.*

Prince. Do ſo, farewell. Come hither *Leonato*, what was it you told me of to day, that your Niece *Beatrice* was in loue with ſignior *Benedicke*?

Cla. O I, ſtalke on, ſtalke on, the foule ſits. I did neuer thinke that Lady would haue loued any man.

Leon. No, nor I neither, but moſt wonderful, that ſhe ſhould ſo dote on Signior *Benedicke*, whom ſhee hath in all outward behauiours ſeemed euer to abhorre.

91. Exit...] Exeunt Bal. and Musick. Cap. (After *farewell* line 92) Steev.

95. *O I,*] *O ay*, Rowe, Pope, Han. *O, ay;*—Theob. Warb.

95. *ſtalke.../ſits*] [Aside, Johns, et seq. (except Cam.)

foule] *foul* F_3F_4.

97. *neither,*] *neither;* Rowe.

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have accepted the window, where Margaret appeared, as that of Hero's bed-chamber, merely on the word of Don John, only adds another proof of Claudio's shallowness. —ED.

91. **Exit Balthasar**] CAMBRIDGE EDITION: We have adhered to the old stage-direction, because it is not certain that any musicians accompanied Balthasar. The direction of the Qto at line 41: 'Enter Balthaser with musicke,' may only mean that the singer had a lute with him. In the direction of the Ff, at line 35, only 'Jacke Wilson' is mentioned.

95. **stalke on**] STEEVENS: This is an allusion to the *stalking-horse;* a horse, either real or fictitious, by which the fowler anciently sheltered himself from the sight of the game. So, in Drayton's *Poly-olbion, Twenty fifth Song:* 'One underneath his horse, to get a shoot doth stalk.'—STAUNTON: 'But sometime it so happeneth, that the Fowl are so shie, there is no getting a shoot at them without a Stalking-horse, which must be some old Jade trained up for that purpose, who will gently, and as you will have him, walk up and down in the water which way you please, flodding and eating on the grass that grows therein. You must shelter yourself and Gun behind his fore-shoulder, bending your Body down low by his side, and keeping his Body still full between you and the Fowl: Being within shot, take your Level from before the forepart of the Horse, shooting as it were between the Horse's Neck and the Water. . . . Now to supply the want of a Stalking-horse, which will take up a great deal of Time to instruct and make fit for this Exercise; you may make one of any Pieces of old Canvas, which you must shape into the Form of an Horse, with the Head bending downwards as if he grazed. You may stuff it with any light matter; and do not forget to paint it of the Colour of an Horse, of which the Brown is the best. . . . It must be made so portable, that you may bear it with ease in one Hand, moving it so as it may seem to Graze as you go. Sometimes the Stalking-horse was made in shape of an Ox; sometimes in the form of a Stag—and sometimes to represent a tree, shrub, or bush. In every case the Stalking-horse had a spike at the bottom to stick into the ground while the fowler took his level.'—*The Gentleman's Recreation.* [See *As You Like It*, V, iv, 107 of this ed., if necessary.]

95. **sits**] KEIGHTLEY added *yonder;* 'for the sake of metre,' he says (p. 165); but as the scene is in prose, it is not easy to see the necessity.

Bene. Is't poſſible? ſits the winde in that corner?

Leo. By my troth my Lord, I cannot tell what to thinke of it, but that ſhe loues him with an inraged affection, it is paſt the infinite of thought.

Prince. May be ſhe doth but counterfeit.

Claud. Faith like enough.

Leon. O God! counterfeit? there was neuer counterfeit of paſſion, came ſo neere the life of paſſion as ſhe diſcouers it.

Prince. Why what effects of paſſion ſhewes ſhe?

Claud. Baite the hooke well, this fiſh will bite.

Leon. What effects my Lord? ſhee will ſit you, you heard my daughter tell you how.

100. [Aside. Theob. et seq. (except Cam.)

102, 103. *of it,...affe-ction,*] *of it;... affection*, Pope, +. *of it;...affection,*— Warb. Cap. Mal. Steev. Var. Knt. *of it,...affection*:—Var. '85, Coll. Wh. et seq. (subs.)

103. *it is*] *in short, it is* Cap. conj.

110. [Aside. Theob. et seq. (except Cam. Rlfe, Dtn). Speaking low. Han.

this fiſh] *the fish* Ff, Rowe, Pope, Han.

102, 103. **inraged affection**] That is, frenzied affection.

103. **past the infinite of thought**] WARBURTON: It is impossible to make sense and grammar of this speech. And the reason is, that the two beginnings of two different sentences are jumbled together and made one. . . . Those broken disjointed sentences are usual in conversation. However, there is one word wrong, and that is 'infinite.' Human thought cannot sure be called *infinite* with any kind of figurative propriety. I suppose the true reading was *definite*. This makes the passage intelligible. 'It is past the *definite* of thought,'—*i. e.* it *cannot be defined* or conceived how great that affection is.—JOHNSON: Here are difficulties raised only to show how easily they can be removed. The plain sense is, 'I know not what to think *otherwise*, but that she loves him with an *enraged* affection: It (*this affection*) is past the infinite of thought.' Here are no abrupt stops, or imperfect sentences. 'Infinite' may well enough stand; it is used by more careful writers for *indefinite;* and the speaker only means, that *thought*, though in itself *unbounded*, cannot reach or estimate the degree of her passion.—MALONE: The meaning, I think, is: 'but with what an enraged affection she loves him, it is beyond the power of thought to conceive.'

110. **the hooke . . . this fish**] One is tempted to suppose that there has been here a transposition, and that it should read: 'Bait *this* hook well, *the* fish will bite,' that is, heap high the description of the effects of passion, these are what no self-complacent man can withstand. But transposition or not, the task of baiting the hook well, or at all, is almost too much for Leonato's old brains, and he simply follows a lead until line 130, when his invention at last gets fairly to work.—ED.

111. **shee will sit you**] Here 'you' is an ethical dative, which is defined by BRADLEY (*H. E. D.*) as used 'to imply that a person, other than the subject or object, has an indirect interest in the fact stated;' or, as W. A. WRIGHT defines it, when the ethical

Clau. She did indeed.

Prin. How, how I pray you? you amaze me, I would haue thought her ſpirit had beene inuincible againſt all aſſaults of affection.

Leo. I would haue ſworne it had, my Lord, eſpecially againſt *Benedicke.*

Bene. I ſhould thinke this a gull, but that the white-bearded fellow ſpeakes it: knauery cannot ſure hide himſelfe in ſuch reuerence.

Claud. He hath tane th'infection, hold it vp.

119–122. [Speaking low. Han. Aside. Theob. et seq. (except Cam. Rlfe, Dtn.)

121. *himſelfe*] *itself* Var. '03, '13, '21. Knt.

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dative is, not *me*, which is, perhaps, the commoner form, but *you*, as here: 'the speaker takes the audience into his confidence and makes them personally interested. So, in *Mid. N. D.* I, ii, 84: "I will roar you as gently as any sucking dove."' *Haml.* V, i, 157: 'a' will last you eight year or nine year.' See Mätzner, ii, p. 211 (trans. Grece); Abbott, § 220; Franz, § 160.—ED.

112. **tell you how**] Here CAPELL says (ii, 126) 'common sense directed to an exclusion' of the 'you': and he accordingly omitted it in his text, to the detriment of the colloquial character of the dialogue, however much common sense may have been benefited.—ED.

114, 115. **I would haue thought**] ABBOTT (§ 331): In this passage 'would' seems on a superficial view to be used for *should*. But it is explained by the following reply: 'I *would* have sworn it had,' *i. e.* 'I was ready and willing to swear.' So, 'I was willing and prepared to think her spirit invincible.' [But this explanation does not satisfy W. A. WRIGHT, who says that it will not explain *Merry Wives*, II, i, 192: 'I would be loath to turn them together'; or *Twelfth Night*, III, i, 44: 'I would be sorry, sir, but the fool should be as oft with your master as with my mistress.' He, therefore, declares that 'would' is 'here used as the conditional for *should*.' It is safer, I think, at times, to accept an occasional oversight on the part of Shakespeare's compositors, than to refine too nicely or too positively, in explanation of the puzzling use of *would* and *should*.—ED.]

117, etc. FLETCHER (p. 256): In this piece of acting, be it observed, Leonato himself, Beatrice's uncle and guardian, sustains the principal part; he it is who most particularly describes her pretended sufferings, which, he says, are reported to him by her bosom-friend and companion, his daughter, Hero. Benedick, then, may well be excused for exclaiming as he does [lines 119–121] in his concealment. While on the other hand, those critics are less excusable, who have regarded the venerable governor as a personage so devoid of serious care for his niece's welfare, as to carry on a plot like this for idle and even mischievous diversion.

119. **gull**] Cotgrave: '*Baliverne*: f. A lye, fib, gull: also, a babling, or idle discourse.' Again, '*Baye*: f. A lye, fib, foist, gull, rapper; a cosening tricke, or tale.'

122. **hold it vp**] That is, keep it going. See *Mid. N. D.* III, ii, 246: 'hold

Prince. Hath ſhee made her affection known to *Benedicke?*

Leonato. No, and ſweares ſhe neuer will, that's her torment.

Claud. 'Tis true indeed, ſo your daughter ſaies: ſhall I, ſaies ſhe, that haue ſo oft encountred him with ſcorne, write to him that I loue him?

Leo. This ſaies ſhee now when ſhee is beginning to write to him, for ſhee'll be vp twenty times a night, and there will ſhe ſit in her ſmocke, till ſhe haue writ a ſheet of paper: my daughter tells vs all.

Clau. Now you talke of a ſheet of paper, I remember a pretty ieſt your daughter told vs of.

Leon. O when ſhe had writ it, & was reading it ouer, ſhe found *Benedicke* and *Beatrice* betweene the ſheete.

Clau. That.

Leon. O ſhe tore the letter into a thouſand halfpence, raild at her ſelf, that ſhe ſhould be ſo immodeſt to write, to one that ſhee knew would flout her: I meaſure him, ſaies ſhe, by my owne ſpirit, for I ſhould flout him if hee writ to mee, yea though I loue him, I ſhould.

129. *that*] Om. Rowe.
131. *a night*] *a-night* Pope, Han.
135. *pretty*] *pretry* F_2.
vs of] *of vs* Q.
136. *&* *was*] *and* F_3F_4, Rowe.
136. *ouer*] *euer* F_2.
137. *ſheete.*] *sheet?* Cap. et seq.
138. *That.*] *That*— Theob. Warb. Johns.
142. *for*] Om. Rowe.

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the sweete iest vp.' *Merry Wives*, V, v, 109: 'I pray you, come, hold up the jest no higher.'

133. **paper**] In his Second Edition, COLLIER adopted the reading of his MS: 'a sheet of paper *full*,' on the score that it added force. But in his Third Edition, he abandoned it.

138. **That.**] This is almost unintelligible, unless the interrogation which CAPELL placed at the end of Leonato's speech, be adopted. Then it is clear, that it is the answer to Leonato's query if this be the pretty jest Claudio asked for. 'Yes, that is the one' is what 'That' expresses. 'Similarly' observes W. A. WRIGHT, 'in *Jul. Cæs.* II, i, 15: "Crown him?—that:—"; *i. e.* that is the danger.'

139. **halfpence**] Inasmuch as these coins were of silver, they were necessarily small. HALLIWELL gives a wood cut of one; it is exactly half an inch in diameter, hence it was the size of our half-dime. STEEVENS refers to Chaucer's description of the Prioress: 'That in hire cuppe ther was no ferthing sene Of grees, when sche dronken hadde hire draught.'—*Prologue*, line 134.

140. **so immodest to write**] For other examples of the omission of *as* after 'so,' see ABBOTT, § 281.

Clau. Then downe vpon her knees ſhe falls, weepes, ſobs, beates her heart, teares her hayre, praies, curſes, O ſweet *Benedicke*, God giue me patience.

Leon. She doth indeed, my daughter ſaies ſo, and the extaſie hath ſo much ouerborne her, that my daughter is ſomtime afeard ſhe will doe a deſperate out-rage to her ſelfe, it is very true.

Princ. It were good that *Benedicke* knew of it by ſome other, if ſhe will not diſcouer it.

Clau. To what end? he would but make a ſport of it, and torment the poore Lady worſe.

Prin. And he ſhould, it were an almes to hang him, ſhee's an excellent ſweet Lady, and (out of all ſuſpition,) ſhe is vertuous.

145. *praies, curſes,*] *prays, curſes;* F_4, Rowe, +, Cap. Var. Ran. Mal. Steev. Var. Knt, Coll. i, Dyce, Cam. *prays, cries*, Coll. ii, iii, Sing. Ktly, Huds. Wh, ii. *prays;—cries*, Wh. i.

149. *ſomtime*] *sometimes* Coll. i, ii, iii, Wh. i.

afeard] *afraid* Rowe, +, Ran. Steev. Var.

153. *but make*] *make but* Q, Cam. Dtn, Wh. ii.

155. *And*] QFf, Rowe. *If* Pope, +. *An* Cap. et seq.

almes] *alms-deed* Coll. ii, iii, (MS), Sing. Wh. i, Huds.

156. *excellent ſweet*] *excellent-sweet* Walker (*Crit.* i, 24), Dyce ii, iii.

145. **praies, curſes**] COLLIER (ed. ii): *Cries* [instead of 'curses'] must have been the poet's word, and it is obtained from the corrected Folio of 1632.—HALLIWELL: If any alteration be requisite, the transposition ['curses, prays'] which I have adopted is more probably right than the violent alteration [of Collier's MS]. Claudio is endeavouring to impress an opinion of Beatrice's being frantic with love, and this is well imagined by her alternately cursing and praying.—WHITE (ed. i): *Cries* might easily be misprinted 'curses,' and is, there can be no doubt, the correct word; for why should Beatrice curse? But the needful correction was but partly made; for Claudio having already said that Beatrice 'weeps, sobs,' it is plain that *cries* means that she *cries out*, 'O sweet Benedick!' Hitherto the text predicated nothing of her exclamation.—DEIGHTON: It is hardly likely that if *cries* had been in the original it would have been changed to 'curses,' nor is it perhaps necessary that we should take 'curses' with the words immediately following. Even if taken with them, it may mean nothing more than *utters adjurations*. [It is Claudio who speaks, and his words are less temperate than those of the white-bearded Leonato. —ED.]

148. **extasie**] That is, madness. Cf. *Haml.* II, i, 102: 'This is the very ecstasy of love, Whose violent property fordoes itself And leads the will to desperate undertakings.'

155. **an almes**] COLLIER (ed. ii, reading alms-*deed*): *Deed* is from the MS, and though not absolutely necessary, is a most plausible addition.—R. G. WHITE (ed. i): There can scarcely be a doubt that Collier's MS is correct. 'An alms' meant only

Claudio. And ſhe is exceeding wiſe.

Prince. In euery thing, but in louing *Benedicke.*

Leon. O my Lord, wiſedome and bloud combating in ſo tender a body, we haue ten proofes to one, that bloud hath the victory, I am ſorry for her, as I haue iuſt cauſe, being her Vncle, and her Guardian.

Prince. I would ſhee had beſtowed this dotage on mee, I would haue daſt all other reſpects, and made her halfe my ſelfe: I pray you tell *Benedicke* of it, and heare what he will ſay.

Leon. Were it good thinke you?

Clau. *Hero* thinkes ſurely ſhe wil die, for ſhe ſaies ſhe will die, if hee loue her not, and ſhee will die ere ſhee make her loue knowne, and ſhe will die if hee wooe her, rather than ſhee will bate one breath of her accuſtomed croſſeneſſe.

Prin. She doth well, if ſhe ſhould make tender of her loue, 'tis very poſſible hee'l ſcorne it, for the man (as you know all) hath a contemptible ſpirit.

165. *daſt*] QFf, Rowe. *doffe* Pope, Han. *dafft* Theob. Warb. Johns. Cap. *daffed* Dyce, Sta. Cam. *daff'd* Var. '73 et cet.

167. *he*] *a* Q. *a'* Coll. i, ii, Cam. Dtn.

176. *contemptible*] *contemptuous* Han.

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a charitable gift; but 'an alms-deed' was a recognised phrase, almost a word, signifying not only such an act, but any equally worthy. Thus Queen Margaret says to Gloster, *3 Hen. VI:* V, v, 79: 'murder is thy alms-deed.'

160. **bloud**] See II, i, 173.

164. **dotage**] See line 98, above; and line 203, below.

165. **daft**] See V, i, 88: 'Canst thou so daffe me?'—MURRAY (*H. E. D.*): *Daff*, a variant of *Doff*, to do off, put off. . . . 2. To put or turn aside; especially in the Shakespearian phrase 'to daff the world aside' (= to bid or make it get out of one's way), and imitations of this (sometimes vaguely or erroneously applied) *1 Hen. IV:* IV, i, 96: 'The . . . Mad-Cap, Prince of Wales, And his Cumrades, that daft the World aside, And bid it passe.'

171. **die**] A comma, which CAPELL was the first to supply, is needed after 'die,' to show that the phrase 'if hee wooe her' is parenthetical.—ED.

172. **bate**] Although this is, in fact, an aphetic form of *abate*, according to the *H. E. D.*, it is not necessary to spell it '*bate* as it is often spelled in modern editions. It may be fairly considered an independent word.—ED.

176. **contemptible**] JOHNSON: That is, a temper inclined to scorn and contempt. —STEEVENS: In the *Argument* to *Darius*, a tragedy, by Lord Sterline, 1603, it is said that Darius wrote to Alexander 'in a proud and contemptible manner.' In this place 'contemptible' certainly means *contemptuous*. CAPELL says that Don Pedro

Clau. He is a very proper man.
Prin. He hath indeed a good outward happines.
Clau. 'Fore God, and in my minde very wiſe.
Prin. He doth indeed ſhew ſome ſparkes that are like wit.
Leon. And I take him to be valiant.
Prin. As *Hector*, I aſſure you, and in the managing of quarrels you may ſee hee is wiſe, for either hee auoydes them with great diſcretion, or vndertakes them with a Chriſtian-like feare.

178. *happines*] *appearance* Long MS, ap. Cam. Gould.
179. *'Fore*] *Before* Q, Coll. Cam,
182. Leon.] Claudio. Q, Cap. Mal. Cam. Wh. ii.
184. *may ſee*] Ff, Rowe, Pope, Han. Var. '85, Knt, Wh. i. *may ſay* Q. Theob. et cet.
185. *with a*] *with a moſt* Q, Cap. Mal. Steev. Var. Coll. Dyce, Sta. Cam. Ktly, Wh. ii.

uses it in both senses. For many examples of adjectives in *ful*, *less*, *ble*, and *ive* which have both an active and a passive meaning, see WALKER (*Crit.* Articles XXVIII and XXIX; or ABBOTT, § 3).

177. **proper**] STEEVENS: That is, a very handsome one; see V, i, 182: 'thou wast the proprest man in Italie.'—W. A. WRIGHT: In the Authorised Version of *Hebrews*, xi, 23: 'By faith Moses, when he was born, was hid three months of his parents, because they saw he was a proper child.' Lyly, in his *Euphues* (p. 352, ed. Arber), says of Adam and Eve, 'Yet then was she the fairest woman in the worlde, and he the properest man.'

178. **outward happines**] That is, in effect, he is tolerably good looking; the Prince is continuing his part of damning with faint praise.—ED.

181. **wit**] STAUNTON here says: 'it must be remembered that *wisdom* and *wit* were synonymous.' This assertion is, possibly, too broad. They are not always synonymous. Where Leonato, in the First Scene speaks of the 'skirmishes of wit' betwixt Benedick and Beatrice, *wit* is not there synonymous with *wisdom*. Thus here, when Claudio in exaggerated phrase asserts that Benedick is 'very wise,' the Prince does not reply that Benedick does indeed show some sparks that are like *wisdom*, which would be a natural rejoinder, in so far as a repetition of the same word is concerned, but he is more restrained in his praise, and will grant to Benedick merely some sparks that resemble *wit*, which is inferior in dignity to wisdom. —ED.

182. **Leon.**] The Qto gives this speech to Claudio. It does, indeed, seem more natural that Claudio should be the speaker, inasmuch as the speech begins with 'And,' as though in continuation of some preceding remark, rather than Leonato, who had been silent for some time. On the other hand, there should be no doubt as to Benedick's valour in the estimation of Claudio, who has been Benedick's companion in arms.—ED.

183. **As Hector**] WALKER (*Crit.* iii, 31): Possibly with an under-allusion to the incident of Hector's running away from Achilles. (Too far-fetched, I fear, yet see context.)

Leon. If hee doe feare God, a muſt neceſſarilie keepe peace, if hee breake the peace, hee ought to enter into a quarrell with feare and trembling.

Prin. And ſo will he doe, for the man doth fear God, howſoeuer it ſeemes not in him, by ſome large ieaſts hee will make : well, I am ſorry for your niece, ſhall we goe ſee *Benedicke*, and tell him of her loue.

Claud. Neuer tell him, my Lord, let her weare it out with good counſell.

Leon. Nay that's impoſſible, ſhe may weare her heart out firſt.

Prin. Well, we will heare further of it by your daughter, let it coole the while, I loue *Benedicke* well, and I could wiſh he would modeſtly examine himſelfe, to ſee how much he is vnworthy to haue ſo good a Lady.

Leon. My Lord, will you walke? dinner is ready.

Clau. If he do not doat on her vpon this, I wil neuer truſt my expectation.

187. *a muſt*] QFf. *a'* Cam. Huds. *he must* Rowe et cet.

187, 188. *keepe peace*] *keep the peace* Dyce ii, iii, Huds.

187–192. Leon. *If...make.*] In margin, as spurious, Pope, Han.

190–192. *for...make*] As mnemonic lines, Warb.

193. *ſee*] Ff, Rowe, Pope, Han. Var. '03, '13, '21, Knt. *ſeeke* Q, Theob. et cet.

194. *weare*] *wait* Rowe i.

198. *further*] *farther* Coll. Wh. i.

200. *to ſee*] *to shew* Rowe i.

201. *to haue*] Om. Q, Steev. Var.' 03, '13, Coll. Dyce, Sta. Cam. Ktly, Huds. Wh. ii.

203–210. [Aside, Theob. Warb. et seq. (except Cam.)

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191. **large ieasts**] HALLIWELL: 'Large' is liberal, free, licentious, as again in IV, i, 54. It is not every one who uses profane jests, who is necessarily an infidel; and the remark, here applied to Benedick, is one of the poet's happy moral sentiments.—W. A. WRIGHT: We use *broad* in the same sense, and 'liberal' is so used by Shakespeare in this play, IV, i, 97, and in the phrase 'liberal shepherds' in *Hamlet*, IV, vii, 171. [Possibly, *free*, in modern usuage, will also express the meaning of 'large' both here and in IV, i, 54.—ED.]

195. **counsell**] That is, reflection. SCHMIDT (*Lex.*) will supply numerous examples. See IV, i, 107; 'counsailes of thy heart,'

202. **walke ?**] That is, withdraw, retire. Thus, *Lear*, III, iv, 111: 'Flibbertigibbet; he begins at curfew and walks at first cock.' KEIGHTLEY conjectured 'walk *in*,' which is needless.—ED.

203. **vpon this**] That is, in consequence of this. See also, IV, i, 232; IV, ii, 63; V, i, 247, 256; V, iv, 4; or ABBOTT, § 191. In all these cases it is difficult to decide whether or not mere sequence in time, without any idea of causality, would not explain the use of 'upon,'—and after the decision is made, it would be of little

Prin. Let there be the ſame Net ſpread for her, and that muſt your daughter and her gentlewoman carry: the ſport will be, when they hold one an opinion of anothers dotage, and no ſuch matter, that's the Scene that I would ſee, which will be meerely a dumbe ſhew: let vs ſend her to call him into dinner. *Exeunt.*

206. *gentlewoman*] Ff, Rowe, Pope, Han. Knt, Wh. i, Sta. *gentlewomen* Q, Theob. et cet.

207, 208. *one an opinion of ano--thers*] *an opinion of one another's* Pope, +, Cap.

210. *into*] F_2F_3, Sta. *to* Rowe i, Theob. Warb. Johns. Var. Ran. Mal. *in to* Q,F_4, Rowe ii et cet.

210. Exeunt] Om. Q.

Scene X. Pope, +.

Benedick advances from the Arbour. Theob.

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consequence. The question is of less interest to an English grammarian than to a foreigner, who in translating is obliged to select the appropriate preposition.—ED.

207, 208. **one an opinion of anothers**] ABBOTT (§ 88; note on 'Who loues another best,'—*Wint. T.* IV, iv, which see): Our common idiom: 'they love one another' ought strictly to be either, 'they love, the one the other,' or 'they love, one other.' The latter form is still retained in 'they love each other'; but as in 'one other' there is great ambiguity, it was avoided by the insertion of a second 'one' or 'an,' thus, 'they love one an-other.' This is illustrated by *Matt.* xxiv, 10 (TYNDALE): 'And shall betraye *one an*other and shall hate *one the* other;' whereas WICKLIFFE has, 'ech other.' So, *1 Cor.* xii, 25: WICKLIFFE, 'ech for other'; the rest 'for one another.' 'One another' is now treated almost like a single noun in prepositional phrases, such as 'We speak to one another.' But Shakespeare retains a trace of the original idiom in 'What we speak *one to an other*.'—*All's Well* IV, i, 20.—W. A. WRIGHT: In Shakespeare's time 'another' was used in such expressions where we should now say 'the other.' So, in the Authorised Version of the *Apocrypha*, *Susanna*, 10: 'And albeit they both were wounded with her love, yet durst not one shew another his grief.' [Both of these notes explain the use of 'another,' but neither touches what seems to me the real difficulty in the present passage: 'one an opinion,' where 'one' is apparently an ellipsis of 'each one'; to this I can find no parallel. From POPE to CAPELL, the editors boldly overleaped the difficulty. In the almost needless hermeneutical 'torture,' to which such phrases are subjected, it has occurred to me that *possibly* there is here a compositor's transposition, and that we should read: 'when they hold an one opinion,' that is, the same opinion. There is authority for the phonetic use of 'an' before 'one,' in *Macb.* IV, iii, 66: 'better Macbeth Than such an one to reign.' This is the only explanation I can offer; it is to be feared that it is like the proverbial straw at which a drowning man clutches, not that there is any value in the straw, but it is the only thing there. For 'dotage' see ll. 98 and 164 of this Scene.—ED.

208. **no such matter**] See I, i, 184.

209. **dumbe shew**] Because embarrassment will tie their tongues.

209, etc.] ANON. (*Blackwood*, April, 1833, p. 545): We laugh at Benedick 'advancing from the arbour,' gulled, by what he has there overheard, into the conviction that Beatrice is dying for him; but at Beatrice, who ran 'like a lapwing close

Bene. This can be no tricke, the conference was ſadly borne, they haue the truth of this from *Hero*, they ſeeme to pittie the Lady: it ſeemes her affections haue the full bent: loue me? why it muſt be requited: I heare how I am cenſur'd, they ſay I will beare my ſelfe proudly, if I perceiue the loue come from her: they ſay too, that ſhe will rather die than giue any ſigne of affection: I did neuer thinke to marry, I muſt not ſeeme proud, happy are they that heare their detractions, and can put them to mending: they ſay the Lady is faire, 'tis a truth, I can beare them witneſſe: and vertuous, tis ſo, I cannot reprooue it, and wiſe, but for louing me, by my troth it is

211–224. As mnemonic lines, Warb.
212, 220. *truth*] *trueth* Q.
213. *the full*] *their full* Q, Cap. Steev. Var. '21, Coll. Dyce, Wh. Sta. Cam.
221, 222. *re-prooue*] *disprove* Ktly conj.

by the ground, to hear the conference' that deceived her with a corresponding belief, coming out of the 'pleached bower,' with her face on fire we do not laugh; we condole, we congratulate, we love her,—for that fire flashes from a generous and ardent heart. Why laugh we at Benedick? Chiefly for these few words, 'they seem to pity the poor lady.' He sees her in his mind's eye 'tearing the letter into thousand half-pence;' he hears her in his mind's ear, 'railling at herself that she should be so immodest to write to one she knew would flout her.' . . . Vain as we once were of our personal charms,—to say nothing of our mental,—(the rare union used to be irresistible) not, in our most cock-a-hoop exultation, in the unconsciousness of our transcendant powers of cold-blooded feminicide, could we have given implicit credence to such a stark-staring incredibility (we do not say impossibility) as is involved in the narrative which by Benedick, in one wide gulp of faith, was swallowed like gospel.—LLOYD (p. 200): To Benedick the possibility does just occur that all may be a gull, but his penetration gains small glory by this, for he rejects the notion forthwith, and the fiction which he gives in to, was set forth with an exaggeration and extravagance that argue in him a credulousness not moderately exalted. The tendency to the not slight self-appreciation which betrays him, is the same that had prompted his original error of insulting the majesty of the sex by professed non-allegiance,—we have a hint of it in his avowal that he was loved of all ladies but Beatrice, yet in hardness of heart, loved none.

211, 212. **sadly borne**] STEEVENS: That is, *was seriously carried on.*

213, 214. **the full bent**] RUSHTON (*Shakespeare an Archer*, p. 44): A bow is bent when it is strung. It is full bent when the archer draws the string until the head of the arrow touches the bow. [See IV, i, 194.]

214. **loue me?**] LADY MARTIN (p. 312): Benedick's first thought is not of his own shortcomings. In this, he is very different from Beatrice.

215. **censur'd**] That is merely, what judgement is passed upon me,—not necessarily adverse.

221, 222. **reprooue**] That is, disprove.—W. A. WRIGHT: In the Authorised

no addition to her witte, nor no great argument of her folly; for I wil be horribly in loue with her, I may chance haue ſome odde quirkes and remnants of witte broken on mee, becauſe I haue rail'd ſo long againſt marriage: but doth not the appetite alter? a man loues the meat in his youth, that he cannot indure in his age. Shall quips and ſentences, and theſe paper bullets of the braine awe a man from the careere of his humour? No, the world muſt be peopled. When I ſaid I would die a batcheler, I did not think I ſhould liue till I were maried, here comes *Beatrice*: by this day, ſhee's a faire Lady, I doe ſpie ſome markes of loue in her.

Enter Beatrice.

Beat. Againſt my wil I am ſent to bid you come in to dinner.

225. *haue*] *to have* Rowe, +. *remnants*] *remaines* F_2. *remains* F_3F_4, Rowe.
228. *youth ... age*] *age ... youth* Coll. MS.
236. *in to*] *into* F_3.

Version of *Job*, vi, 25: 'How forcible are right words! but what doth your arguing reprove?' [It seems to be used as in French. Cotgrave: '*Reprouver*. To reproue, chide, checke, blame, condemne, find fault with, disallow.'—ED.]

223. **nor no**] For double negatives, see ABBOTT, § 406.

225, 226. **broken on mee**] See II, i, 140.

225. **odde quirkes**] W. A. WRIGHT: Irrelevant conceits or turns of expression. 'Odd' is applied to anything which is taken away from that to which it belongs, such as a phrase out of its context. [Hence *ill-assorted, fantastic*, or *absurd*. 'Odd' qualifies 'remnants' also, making the phrase strongly contemptuous.—ED.]

229. **sentences . . . paper bullets of the braine**] 'Sentences' are sententious saws, gathered from books; hence becoming 'paper bullets,' not bullets made of paper, as it has been interpreted. In Webster's *Dutchess of Malfi*, Ferdinand says: 'One of Pasquil's paper-bullets, court-calumny,' III, i, p. 228, ed. Dyce. The *Dutchess of Malfi* was written about 1616.—ED.

230. **careere**] See V, i, 148.

236, 237. **Against . . . dinner**] RANN: I should otherwise have done it voluntarily.

237. **dinner**] HALLIWELL: There is a slight oversight here, the scene being in the evening, as appears from a speech of Claudio's ['how still the euening is,' line 37, above]. Late dinners were then unknown; and, to make the action consistent, *supper* should be substituted both here and in Benedick's subsequent speech [and in line 210 also.—ED.]—CAMBRIDGE EDITION: Such inaccuracies are characteristic of Shakespeare, and this cannot well have been due to the printer or copier. [Rather than acknowledge such an inaccuracy in Shakespeare, we ought not to hesitate, boldly and loyally, to change the dinner-hour. What do we know of Leonato's domestic

Bene. Faire *Beatrice*, I thanke you for your paines.

Beat. I tooke no more paines for thoſe thankes, then you take paines to thanke me, if it had been painefull, I would not haue come.

Bene. You take pleaſure then in the meſſage.

Beat. Yea iuſt ſo much as you may take vpon a kniues point, and choake a daw withall: you haue no ſtomacke ſignior, fare you well. *Exit.*

Bene. Ha, againſt my will I am ſent to bid you come into dinner: there's a double meaning in that: I tooke no more paines for thoſe thankes then you tooke paines to thanke me, that's as much as to ſay, any paines that I take for you is as eaſie as thankes: if I do not take pitty of her I am a villaine, if I doe not loue her I am a Iew, I will goe get her pi&ture. *Exit.*

243. *kniues*] *knife's* Pope et seq.
244. *and choake*] *and not choke* Coll. MS, Huds.
247. *into*] *in to* QFf. *to* Var.'03, '13, '21.
250. *is as*] *are as* Han.

arrangements, or how much they were disordered by the advent of so many and royal guests? We must remember that it was Lear's turbulent haste to advance the dinner-hour that led to the outbreak between him and Goneril. Let us not, therefore, for our lives, interfere with Leonato's.—ED.]

244. **choake**] COLLIER (ed. ii): The MS has '*not* choke'; which seems to add some force to the speech, implying that Beatrice did not take so much pleasure as would lie upon a knife's point, and was insufficient to choke a daw. Still, the emendation is by no means necessary.—ROLFE: As the difference between the *maximum* that would *not* choke and the *minimum* that *would* is practically *nil*, the emendation [of Collier's MS] seems a most superfluous one.

247. **double meaning**] HALLIWELL: The second meaning he alludes to, would be probably,—she was unnecessarily desired to bid him to dinner, for she was perfectly willing to go of her own accord. There is, however, more humour in considering Benedick to be completely under the power of imagination in the supposed discovery of a double meaning in the words of Beatrice.

252. **Exit.**] LLOYD (p. 200): Certainly Shakespeare, with manly gallantry, makes Beatrice fair amends, for the balance of mirth is beyond computation directed upon Benedick. His conviction is no whit more positive than hers, but the working of it differs. Benedick shaves, dresses, perfumes, is forward, eager, complaisant, and expectant, and were it not that we know that his conceit is not without some grounds to justify it, not even his high mental qualifications would save him from the ridiculousness that fastens on Malvolio, betrayed by a like pitfall. Malvolio, cross-gartered in the presence of Olivia is a companion picture,—how admirably discriminated,—to Benedick, after he has donned lovers' livery of trimness, and in his mistakes of demeanour he only completes that one important step which Benedick commences when he interprets the saucy message to come in to dinner into covert

Actus Tertius.

Enter Hero and two Gentlemen, Margaret, and Vrſula.

Hero. Good *Margaret* runne thee to the parlour, 3

1. Actus Tertius.] Om. Q.
[Continues in the Garden. Pope. Leonato's Orchard. Cam.
2. Enter...] Enter Hero, Margaret and Ursula. Rowe.
2. Gentlemen ... Vrſula.] Gentlewomen...Vrſley. Q.
3. *to the*] *into the* Pope,+, Cap. Var. Ran. Mal. Steev. Var. '03, '13. *in to the* Ktly.

tenderness. Here again he is on the brink of the absurdity that engulphs Slender when greeting a like summons from Anne Page, and yet he must be dangerously self-confident who is not restrained by a certain awe from laughing at him outright. Apart from Beatrice he is mute, abstracted, has the toothache, and Beatrice, it is true, becomes sympathetically exceeding ill, stuffed, sick, no longer professes apprehension, can attend to nothing, and has positively to be waked and bid to rise by Ursula on her cousin's wedding morning.

2. **Vrsula**] It is probable that the Qto here, and in line 6, gives the familiar pronunciation.

3. **Good . . . parlour**] To those who would fain believe that every dramatic line in Shakespeare must have five feet, this line presents a difficulty. WALKER (*Vers.* 7) quotes it in an Article whereof the heading is: 'Words such as *Juggler, Tickling, Kindling, England, Angry, Children*, and the like, are,—as is well known,—frequently pronounced by the Elizabethan poets as though a vowel were interposed between the liquid and the preceding mute.' [Again quoted at line 85 of this scene.] He would therefore scan this line thus:—'Good Màr | garèt, | rŭn thee | to the | parel | our.' His comment is, that '(others read, run thee *into* the parlour.) I suspect there is something wrong. (This would belong to the same class as *pearl, form, adorned*, etc.)' Prose seems to me preferable to *parelour*. ABBOTT (§ 507) thinks to solve the difficulty by a pause after 'Margaret' which supplies the thesis, so that the ictus or arsis falls on 'run': 'Good Màr | garèt. | Rŭn | thee tŏ | the pàrlour.' This is probably the best that can be done rhythmically with the line.—ED.

3. **runne thee**] ABBOTT (§ 212): Verbs followed by *thee* instead of *thou* have been called reflexive. But though 'haste *thee*,' and some other phrases with verbs of motion, may be thus explained, and verbs were often thus used in Early English, it is probable that 'look *thee*,' 'hark *thee*' are to be explained by euphonic reasons. *Thee*, thus used, follows imperatives, which, being themselves emphatic, require an unemphatic pronoun. The Elizabethans reduced *thou* to *thee*. We have gone further, and rejected it altogether.—W. A. WRIGHT: 'Thee' is here used redundantly, as in III, iii, 102, IV, i, 25: 'Stand thee.' Schmidt (*Lex.*) gives this as an instance of *thee* for *thou;* but in all the cases he quotes *thee* is either redundant, representing what Latin grammarians call the *dativus commodi*, or reflexive. [That 'thee' here is redundant is unquestionable, just as in some cases, we now treat *thou* as redundant. But that it stands for *thou* and has been changed for euphonic reasons, as Abbott suggests, is uncomfortably apparent to all who are wont to hear the so-called 'plain

There ſhalt thou finde my Coſin *Beatrice*,
Propoſing with the Prince and *Claudio*,
Whiſper her eare, and tell her I and *Vrſula*,
Walke in the Orchard,and our whole diſcourſe
Is all of her, ſay that thou ouer-heardſt vs,
And bid her ſteale into the pleached bower,
Where hony-ſuckles ripened by the ſunne,

6. *Whiſper*] *Whisper in* Ktly conj. Vrſula] Vrſley Q.
10. *ripened*] *ripen'd* Rowe et seq.
10–13. As mnemonic lines, Warb.

language' of Friends or Quakers, where such phrases as 'How dost *thee?*' 'How art *thee?*' are constantly heard.—ED.]

5. **Proposing**] STEEVENS: That is, *conversing*. From the French: *propos*.—W. A. WRIGHT: The word does not occur again in Shakespeare in exactly this sense. For instance, in *Oth.* I, i, 25: 'The bookish theoric, Wherein the toged consuls can propose As masterly as he,' 'propose' has rather the sense of laying down propositions, submitting points for formal discussion. And in *Hamlet* II, ii, 297, a 'proposer' is one who puts forward formal statements for consideration, not merely a speaker. [See 'propose' of the Qto, line 14.]

6. **Whisper her eare**] For many examples of the omission of prepositions, see ABBOTT, § 200.

7. **Orchard**] Again the locality is distinctly given, which all those editors, who give the scene as in 'Leonato's Garden,' have disregarded.

9. **pleached**] See I, ii, 9.

10. **hony-suckles**] PRIOR (p. 117): Anglo-Saxon *hunig-sucle*, a name that is now applied to the woodbine, but of which it is very doubtful to what plant it properly belongs. In the A. S. vocabularies it is translated *Ligustrum*, which in other places means the cowslip and primrose. Neither is it clear what *sucle* means. The instrumental termination *le* would imply that with which one sucks. The name seems to have been transferred to the woodbine on account of the honey-dew so plentifully deposited on its leaves by aphides. In Culpeper and Parkinson and other herbalists it is assigned to the meadow clover, which in our Western Counties is still called so. [Prior evidently considers the Honeysuckle and Woodbine as identical; his name for the latter (p. 244) is *Lonicera periclymenum*, which is the name of one of the native British species of Honeysuckle; see next note.]—ELLACOMBE (p. 95): There can be little doubt that in Shakespeare's time the two names [the Woodbine and the Honeysuckle] belonged to the same plant, and that the Woodbine, where the names were at all discriminated, as in *Mid. N. D.* IV, i: 'So doth the woodbine, the sweet Honeysuckle Gently entwist,' was applied to the plant generally, and Honeysuckle to the flower. This seems very clear by comparing [the 'hony-suckle' of the present line with 'the wood-bine couerture' of line 33]. In earlier writings [Woodbine] was applied very loosely to almost any creeping or climbing plant. [It has been variously applied to the Wild Clematis; to the Common or the Ground Ivy; and to the Capparis or Caper-plant.] Milton does not seem to have been very clear in the matter. In *Paradise Lost* he makes our first parents 'wind the Woodbine round this arbour' (perhaps he had Shakespeare's arbour in mind); and in *Comus* he tells of the 'flaunting Honeysuckle.' While in *Lycidas* he speaks of 'the well-attired

Forbid the ſunne to enter : like fauourites, 11
Made proud by Princes, that aduance their pride,
Againſt that power that bred it, there will ſhe hide her,
To liſten our purpoſe, this is thy office, 14

11. *like*] *like to* Pope, +, Cap. Dyce ii, iii.
14. *our purpoſe*] Knt. *to our purpose* Ff, Rowe, +. *our propoſe* Q, Theob. et cet.

Woodbine.' We can scarcely suppose that he would apply two such contrary epithets as 'flaunting' and 'well-attired' to the same plant. And now the name, as of old, is used with great uncertainty, and I have heard it applied to many plants, and especially to the small sweet-scented Clematis (*C. flammula*). But with the Honeysuckle there is no such difficulty. The name is an old one, and in its earliest use was no doubt indifferently applied to many sweet-scented flowers (the Primrose amongst them) ; but it was soon attached exclusively to our own sweet Honeysuckle of the woods and hedges. We have two native species (*Lonicera periclymenum*, and *L. xylosteum*) and there are about eighty exotic species. [It is clear that the Woodbine and the Honeysuckle are so intimately entwisted that the knot is quite too intrinse t'unloose, for us in America where, according to GRAY, they are one and the same plant. When Shakespeare wrote *A Mid. N. D.* he thought that they were two different plants, when a year or two later he wrote *Much Ado about Nothing*, he thought they were one, and, of course, he was right in both cases.—ED.]

11–13. **like . . . bred it**] FURNIVALL (Introd. to *The Leopold Sh.* p. lvii, footnote) : These lines are so unexpectedly and incongruously brought into [this speech] that I suspect they were an insertion after Essex's rebellion in 1601. They will lift out of the scene, and leave the speech more natural when they are removed. Shakespere must have aimed the lines at some contemporary favourite, I'm sure. [See *Preface* to the present volume.]

11. **fauourites**] SIMPSON (*Academy*, 25 Sept. 1875) : In Shakespeare, 'favourite' does not mean *minion*, but the confidential agent or minister of a prince. In *Rich. II:* III, ii, 88, 'the King's favourites' are Salisbury, Aumerle, and the Bishop of Carlisle. In *1 Hen. IV:* IV, iii, 86, they are the King's 'deputies,' Bushy, Bagot, Greene, and the Earl of Wiltshire. In those unconstitutional days, the counsellors most listened to by the prince were his 'favourites.' Then, 'made proud by princes' does not mean 'tempted to the vice of pride by the prince's favour,' but invested by the prince with 'proud titles' of honour, and places of power. So 'pride' means precisely these titles of honour, this dignity of power. Cf. *Sonn.* 25 : 'Let others Of public honour and *proud titles* boast. . . . Great princes' *favourites* their fair leaves spread But as the marigold at the sun's eye, And in themselves their *pride* lies buried.' 'Pride' used of flowers means their luxuriance and over-growth ; applied to courtiers it means their titles, glory, and power. [See Preface to the present volume.]

14. **listen**] See ABBOTT (§ 199) for the omission of the preposition after verbs of hearing. The present line is thus scanned by Abbott (§ 480) : 'To līst | en ōn̄ | r pūr | pose. Thīs is | thy ðffice.' ('This is' is a quasi-monosyllable.)

14. **purpose**] STEEVENS : *Propose* is right.—REED : 'Purpose,' however, may be equally right. It depends only on the accenting of the word, which, in Shakespeare's time, was often used in the same sense as *propose*. Thus, in Knox's *Hist.*

Beare thee well in it, and leaue vs alone.
Marg. Ile make her come I warrant you preſently.
Hero. Now *Vrſula*, when *Beatrice* doth come,
As we do trace this alley vp and downe,
Our talke muſt onely be of *Benedicke*,
When I doe name him, let it be thy part,
To praiſe him more then euer man did merit,
My talke to thee muſt be how *Benedicke*
Is ſicke in loue with *Beatrice* : of this matter,
Is little *Cupids* crafty arrow made,
That onely wounds by heare-ſay : now begin,
Enter Beatrice.
For looke where *Beatrice* like a Lapwing runs

16. *warrant you*] *warrant* Ff, Rowe, +.
preſently.] Q. *preſently.* Exit. Ff.
25–36. As aside, Cap.
26. Enter...] After line 28, Q. Enter Beat. running towards the Arbour. Theob.

of the Reformation in Scotland, p. 72: '—with him six persons; and getting entrie, held purpose with the porter.' Again, p. 54: 'After supper he held comfortable purpose of God's chosen children.' KNIGHT, who follows the Folio, quotes, in justification, the use by Spenser of 'purpose' in the sense of *conversation*: 'the wanton Damzell found New merth, her passenger to entertaine: For she in pleasant purpose did abound And greatly joyed merry tales to faine.'—[Bk ii, cant. vi, line 51].—W. A. WRIGHT: Though 'purpose' is used in Shakespeare in the sense of *proposal, purport*, it does not appear to signify merely talk or conversation, as it does in Spenser; even in Spenser, although 'purpose' is used for discourse or conversation, the accent is not changed. For instance, in *Faerie Queene*, I, ii, 30: 'Faire semely pleasaunce each to other makes, With goodly purposes, there as they sit.' In I, xii, 13: 'On which they lowly sitt, and fitting purpose frame.' But after all it must be remembered that Spenser, because of his affected archaisms, is a doubtful authority in questions of language. [The Qto has here the better reading, especially since the same word has just been used in line 5. It is possible that there is also a reference to this preceding word; Beatrice has been proposing with the Prince and Claudio, now she will hide her to listen *our* propose; the rhythm gives emphasis to 'our.'—ED.]

18. **trace**] Had Shakespeare here meant merely to *pace* (as SCHMIDT defines it) the supposition is not violent that he would have used that word; but in 'trace' there is involved the idea of following the windings of the alley, or of following the path whether it be winding or not. *Pace* is merely a gait, 'trace' is a gait determined in a certain direction.—ED.

25. **onely wounds**] See II, i, 132.

27. **like a Lapwing**] HAZLITT (p. 301): There is something delightfully picturesque in the manner in which Beatrice is described as coming to hear the plot.—ANON. (*Shakespeare's Garden of Girls*, p. 196): Hero has used her eyes when she has gone abroad, and not, as many of our present-day young ladies do, devoted her

Cloſe by the ground, to heare our conference.
Vrſ. The pleaſant'ſt angling is to ſee the fiſh
Cut with her golden ores the ſiluer ſtreame,
And greedily deuoure the treacherous baite:
So angle we for *Beatrice*, who euen now,
Is couched in the wood-bine couerture,
Feare you not my part of the Dialogue.
Her. Then go we neare her that her eare looſe nothing,
Of the falſe ſweete baite that we lay for it:
No truely *Vrſula*, ſhe is too diſdainfull,
I know her ſpirits are as coy and wilde,
As Haggerds of the rocke.
Vrſula. But are you ſure,
That *Benedicke* loues *Beatrice* ſo intirely?
Her. So ſaies the Prince, and my new trothed Lord.
Vrſ. And did they bid you tell her of it, Madam?
Her. They did intreate me to acquaint her of it,
But I perſwaded them, if they lou'd *Benedicke*,

32. *euen now*] *e'en now* Pope, +.
33. *wood-bine couerture*] *woodbine--coverture* Theob. Warb. Johns.
35. *looſe*] *loſe* Ff, Rowe et seq.
36. *falſe ſweete*] *false-sweet* Walker, Dyce ii, iii, Huds.
37. [They advance to the bower. Var. '78.
37. *No*] [loud] *No* Coll. MS.
ſhe is] *she's* Pope, +, Dyce ii, Huds.
39. *Haggerds*] *haggards* Han.
43. *bid you tell her*] *bid her tell you* Var. '21 (misprint), Coll. i.

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sole attention to gossip, or the peculiarities of her neighbour's dress. So, in describing Beatrice's running [she accurately describes the lapwing's flight.]—HARTING (p. 220): Immense numbers of Lapwings (*Vanellus cristatus*), or Green Plovers, as they are called, find their way into the London Markets. . . . Like the partridge and some other birds, it has a curious habit of trying to draw intruders away from its nest or young by fluttering along the ground in an opposite direction, or by feigning lameness, or uttering melancholy cries at a distance.

33. **wood-bine couerture**] See line 10.

39. **Haggerds**] STEEVENS: Turberville, *Falconry*, 1575, tells us that, 'the haggard doth come from foreign parts and a passenger;' and Latham, who wrote after him, [1658,] says that 'such is the greatness of her spirit, that she will not admit of any society, until such time as nature worketh,' etc.—DYCE (*Gloss.*) quotes Cotgrave: '*Faulcon hagard.* A Hagard; a Faulcon that preyed for herselfe long before she was taken.'—HARTING (pp. 57, 58): By 'haggard' is meant a wild-caught and unreclaimed mature hawk, as distinguished from an 'eyess' or nestling, that is, a young hawk taken from the 'eyrie' or nest. By some falconers 'haggards' were also called 'passage-hawks' from being always caught at the time of their periodical passage or migration.

To wiſh him wraſtle with affection,
And neuer to let *Beatrice* know of it.
Vrſula. Why did you ſo, doth not the Gentleman
Deſerue as full as fortunate a bed,
As euer *Beatrice* ſhall couch vpon?
Hero. O God of loue! I know he doth deſerue,
As much as may be yeelded to a man:
But Nature neuer fram'd a womans heart,

46. *wraſtle*] *wrestle* Johns. et seq.
49. *as full as*] QF_2, Rowe, Sta. Cam. Wh. ii. *at full, as* Long MS, ap. Cam. *a full as* Gould. *as fully as* Wray, ap. Cam. *as full, as* F_3F_4, Rowe ii, et cet.

46. **wish him wrastle**] For other examples of the omission of *to* before the infinitive, see ABBOTT, § 349.

46. **with affection**] An instance of the absorption of the definite article: '*with*' affection.'—ED.

47. **know of it**] FLETCHER (p. 260): The brevity with which Hero and Ursula speak of Benedick's alleged passion, and the ready credence which it nevertheless obtains in the mind of Beatrice, as contrasted with the more hesitating admittance which Benedick yields to the story of Beatrice's 'enraged affection' for himself, results with perfect nature and propriety from the very different character of the source from which the pretended information comes. Benedick might well, in the first instance, have suspected that the talk which he heard going on upon this matter between the Prince and Claudio,—so accustomed to pass their jests upon him, especially on that very point,—might be, as he says, 'a gull,' in which it was just possible they might have induced the old gentleman to take part, for the sake of humouring their momentary diversion. But when we consider the quiet, modest, simple character of Hero, and the relation of sisterly intimacy and affection so long established between her and Beatrice, we see it to be utterly impossible that the idea should once enter the apprehension of the latter, that her cousin might be engaged in a plot of this nature, however innocent, upon herself.—Mrs JAMESON (i, 138): The immediate success of the trick is a most natural consequence of the self-assurance and magnanimity of Beatrice's character: she is so accustomed to assert dominion over the spirits of others, that she cannot suspect the possibility of a plot against herself.

48–50. **doth . . . vpon?**] M. MASON (p. 52): What Ursula means to say is, 'that he is as deserving of happiness in the marriage state as Beatrice herself.'—DEIGHTON: Whether or not a comma should be placed after 'full,' whether, that is, we are to take 'full' in an adjective or in an adverbial sense, it seems certain that 'As ever . . . vpon' means 'as complete happiness as to marry a wife in every way equal to Beatrice.' The two next lines show this.—W. A. WRIGHT: Ursula asks, 'Does he not deserve as much happiness in marriage as if he were to marry Beatrice?'

53, etc. **But Nature**, etc.] Mrs JAMESON (i, 136): The character of Hero is well contrasted with that of Beatrice, and their mutual attachment is very beautiful and natural. When they are both on the scene together, Hero has but little to say for herself; Beatrice asserts the rule of a master spirit, eclipses her by her mental superiority, abashes her by her raillery, dictates to her, answers for her, and would fain inspire her gentle-hearted cousin with some of her own assurance. But Shake-

Of prowder ſtuffe then that of *Beatrice*:
Diſdaine and Scorne ride ſparkling in her eyes,
Miſ-prizing what they looke on, and her wit
Values it ſelfe ſo highly, that to her
All matter elſe ſeemes weake: ſhe cannot loue,
Nor take no ſhape nor proiect of affection,
Shee is ſo ſelfe indeared.
Vrſula. Sure I thinke ſo,
And therefore certainely it were not good
She knew his loue, leſt ſhe make ſport at it.
Hero. Why you ſpeake truth, I neuer yet ſaw man,
How wiſe, how noble, yong, how rarely featur'd.
But ſhe would ſpell him backward: if faire fac'd,

55. *eyes*] *eye* Ff, Rowe.
60. *ſelfe indeared*] QFf, Mal. *self-indeared* Rowe et cet.
63. *ſhe make*] *ſheele make* Q.
65. *featur'd.*] *featured.* Q. *featur'd*, Rowe.
66–72. As mnemonic lines. Warb.
66. *faire fac'd*] *faire faced* Q. *fair-fac'd* F_3. *fair-fac'd* F_4.

speare knew well how to make one character subordinate to another, without sacrificing the slightest portion of its effect; and Hero, added to her grace and softness, and all the interest which attaches to her as the sentimental heroine of the play, possesses an intellectual beauty of her own. When she has Beatrice at an advantage, she repays her with interest, in the severe, but most animated and elegant picture she draws of her cousin's imperious character and unbridled levity of tongue. The portrait is a little over-charged, because administered as a corrective, and intended to be overheard.

56. **Mis-prizing**] JOHNSON: That is, *despising, contemning*. [Cotgrave has: '*Mespriser*. To disesteeme, contemne, disdaine, dispise, neglect, make light of, set nought by.']

59. **proiect**] W. A. WRIGHT: That is, *imaginary conception, idea;* something much less definite than shape or form with which it is contrasted.

65. **How**] See ABBOTT, § 46, for examples of 'how' used for *however*.

66. **backward**] STEEVENS: An allusion to the practice of witches in uttering prayers. [That is, turn his good qualities into defects, or as Hero says, in line 73, 'turn him wrong side out.'] For a similar train of thought, see Lyly's *Euphues* [p. 46, ed. Arber.]: 'if one be hard in conceiuing, they pronounce him a dowlte, if giuen to studie, they proclaime him a dunce: if merry, a iester; if sad, a Saint; if full of words, a sot; if without speach, a Cipher. If one argue with them boldly, then he is impudent; if coldly, an innocent.' [P. 115] 'doe you not know the nature of women which is grounded onely vpon extremities? . . . If he be cleanelye, then terme they him proude, if meane in apparell, a slouen, if talle a lungis [*i. e.* booby], if short, a dwarfe, if bold, blunt; if shamefast, a cowarde: Insomuch as they have neither meane in their frumps, nor measure in their folly. . . . If shee be well sette, then call hir a Bosse, if slender, a Hasill twygge, if Nutbrowne, as blacke as a coale, if well couloured, a paynted wall, if shee bee pleasaunt, then is shee a

She would ſweare the gentleman ſhould be her ſiſter:
If blacke, why Nature drawing of an anticke,
Made a foule blot: if tall, a launce ill headed:
If low, an agot very vildlie cut:
If ſpeaking, why a vane blowne with all windes:

67. *She would*] QFf, Rowe, Cap. Knt, Dyce i, Wh. Cam. *She'd* Pope et cet.
68. *anticke*] *antique* Q. *antick* F_3F_4.
69. *ill headed*] *ill-headed* Ff.
70. *agot*] QFf. *agat* Rowe, Pope, Cap. *aglet* Theob. Han. Warb. Johns. Var. '73. *agate* Mal.
vildlie] F_2. *vildly* QF_3F_4, Rowe. *vilely* Pope.

wanton, if sullenne, a clowne, if honest, then is shee coye, if impudent, a harlot.' [Striking as are these parallels, there need be no thought of borrowing. A hundred and seventy years ago, Theobald (*Nichols*, ii, 301] recalled the well-known lines in Lucretius where there is a similar perversion, only that it is a softening, by a lover, of his mistress's defects into beauties: 'Nigra melichrus est, immunda et fetida acosmos, Caesia Palladium, nervosa et lignea dorcas, Parvula, pumilio, chariton mia, tota merum sal, . . . Balba loqui non quit, traulizi, muta pudens est,' etc.—IIII, 1160, ed. Lachmann.—ED.]

68. **blacke**] MALONE: This only means, as I conceive, *swarthy*, or *dark brown*.—DOUCE; A *black man* means a man with a dark or thick beard, not a swarthy or dark-brown complexioned man.—STEEVENS: When Hero says, 'that nature *drawing* of an *antick*, made a foul *blot*,' she only alludes to *a drop of ink* that may casually fall out of a pen, and spoil a *grotesque drawing*.

68. **anticke**] HUNTER (i, 253): 'Antic' was used in a variety of senses, but here it means a grotesque and distorted figure, such as were sometimes drawn in black on the white walls of country churches.

70. **agot very vildlie cut**] WARBURTON'S emendation would deserve no notice here but be relegated to the *Text*. *Notes* merely, were it not that its speciousness beguiled three editors to give it a place in the text. It is as follows:—But why an 'agate,' if low? For what likeness between a *little man* and an *agate*? The ancients, indeed, used this stone to cut upon; but very exquisitely. I make no question but the poet wrote: 'an *aglet* very vilely cut;' an *aglet* was a tag of those points, formerly so much in fashion. These tags were either of gold, silver, or brass, according to the quality of the wearer; and were commonly in the shape of little images; or at least had a little head cut at the extremity. The French call them *aiguillettes*. Mezeray, speaking of Henry the Third's sorrow for the death of the princess of Conti, says, '—portant meme sur ses aiguillettes de petites tetes de Mort.' And as a 'tall' man is before compared to a 'lance ill-headed'; so, by the same figure, a little man is very aptly liken'd to an 'aglet ill-cut.' STEEVENS rejected Warburton's emendation, but ascribed the ill-cutting of an agate to the natural 'grotesque' veinings in the stone. CAPELL discerned, as often, the true meaning: '*agate* is confirm'd by the word "cut"; and by *2 Hen. IV*: I, ii, 19: "I was never so manned with an agate till now" [where Falstaff compares his diminutive Page with his own bulk] the Poet's aglets were form'd in molds, and not *cut*.' [Mercutio's description of Queen Mab should have revealed Hero's meaning: 'she comes In shape no bigger than' [in] an agate-stone.—ED.]

71. **vane . . . windes**] DEIGHTON: Perhaps, also, with a reference to the

If ſilent, why a blocke moued with none.
So turnes ſhe euery man the wrong ſide out,
And neuer giues to Truth and Vertue, that
Which ſimpleneſſe and merit purchaſeth.
Vrſu. Sure, ſure, ſuch carping is not commendable.
Hero. No, not to be ſo odde, and from all faſhions,
As *Beatrice* is, cannot be commendable,
But who dare tell her ſo? if I ſhould ſpeake,
She would mocke me into ayre, O ſhe would laugh me
Out of my ſelfe, preſſe me to death with wit,

77. *not*] *for* Rowe, +, *nor* Cap. Dyce ii, iii, Huds. *no;* Wagner.
80. *She would*] *She'd* Pope, +, Var. Ran. Mal. Steev. Var. Dyce ii, iii, Huds.
80. *ayre*] *an air* Rowe i.

constant creaking of the weather-cock, as it is blown about from one point of the compass to another. Cf. Borachio's question, III, iii, 125.

75. **purchaseth**] As a legal term, *purchase*, in its enlarged sense, refers to any acquisition of lands other than by inheritance, but it is frequently used by Shakespeare freed from its limitation to land, and as applying to any method of acquisition. —ED.

76. **commendable**] W. A. WRIGHT: 'Commendable' has the accent on the last syllable but one, as in all but one instance in Shakespeare. Schmidt marks the accent on the first syllable, but even so there must be a secondary accent on the penultimate. Cf. *1 Henry VI:* IV, vi, 57: 'And, commendable proved, let's die in pride.' And *Cor.* IV, vii, 51: 'And power, unto itself most commendable.' In Spenser adjectives in *-able* have the accent on the penultimate. See *Faerie Queene*, II, vi, § 44: 'O how I burne with implacable fyre!'

77. **not to be**] STAUNTON: The word 'not' is here redundant, and reverses the sense. [Capell's emendation gives partial relief.—ED.]

77. **from**] For other instances where 'from' means *different from, contrary to*, see ABBOTT, § 158.

81. **presse me to death**] HEARD (p. 71): *Peine forte et dure* was a punishment by which a prisoner indicted for felony was compelled to put himself upon his trial. If, when arraigned, he stood mute, he was remanded to prison, and placed in a low dark chamber, and there laid on his back on the bare floor naked, unless when decency forbade; upon his body was placed as great a weight of iron as he could bear; on the first day he received no sustenance, save three morsels of the worst bread, and on the second day three draughts of standing water that should be nearest the prison-door, and such was alternately his daily diet till he pleaded or died. This punishment was vulgarly called 'pressing to death.'—MALONE (1790): This punishment the good sense and humanity of the legislature have within these few years abolished. [It has never been entered on any of the Statute books of the United States. A defendant who, in this country, stands mute, is presumed to plead guilty, and his trial proceeds.—ED.] W. A. WRIGHT reads between the lines that 'Beatrice would first reduce Hero to silence by her mockery and then punish her for not speaking.'

Therefore let *Benedicke* like couered fire, 82
Conſume away in ſighes, waſte inwardly:
It were a better death, to die with mockes,
Which is as bad as die with tickling. 85

82. *couered*] *couerd* Q.
84. *better death, to*] *bitter death, to* Ff. *bitter death to* Rowe, Pope, Han. Ran. Wh. i. *better death, then* Q. *better death than* Theob. et cet.
85. *as bad as*] *as bad a death as* Tiessen (*Eng. Stud.* ii, 201).
as die] *as 'tis to die* Pope, +.

84. **better death, to**] R. G. WHITE (ed. i) mistakenly conceived that Hero here referred to her own 'danger of being pressed to death with wit, if she reveal Benedick's passion, and "*therefore*," she says, "let Benedick consume." *He* is threatened with no other danger from Beatrice than that in which he is already represented to be from her charms.' In his Second Edition, he yielded without comment to Theobald's reading of the Qto.—DYCE: The Second Folio gives a meaning to the passage, but a meaning which the construction of the speech shows to be wrong (I say so, though aware that Mr Grant White has adopted the reading of the Second Folio). [The Qto must be followed here. Unquestionably Hero refers to Benedick's death, not to her own.—ED.]

Through an oversight, COLLIER, in both his First and Second Editions, says that the First Folio here reads '*than* to die.'

84. **death, to die**] Having adopted the reading of the Qto: 'than die,' W. A. WRIGHT observes that 'the omission of *to* before the infinitive is not uncommon after "better" when it stands by itself, and this construction is here imitated. See, for instance, *Two Gent.* II, vii, 14: "Better forbear till Proteus make return," where the verb is in the infinitive. Compare also *Twelfth Night*, II, ii, 27: "Poor lady, she were better love a dream." '—ABBOTT (§ 351): It is often impossible, without the context, to tell whether the verb is in the infinitive or imperative. Thus in *Macb.* III, ii, 20: 'Better be with the dead,' it is only the following line, 'Whom we to gain our peace, have sent to peace,' that shows that 'be' is infinitive.

84, 85. **with**] Equivalent to *by*; see II, i, 58.

85. **tickling**] WALKER (*Vers.* p. 7): Words such as *juggler, tickling, kindling, England, angry, children*, and the like are,—as is well-known,—frequently pronounced by the Elizabethan poets as though a vowel were interposed between the liquid and the preceding mute. [See line 3, of this scene. I prefer to believe that when these words had to be pronounced as trisyllables, the pronunciation slurred, as much as possible, the added syllable, and that the real pronunciation would be better expressed by juggle-er, tickle-ing, kindle-ing, Engl-and, etc., wherein no more emphasis is given to the *le* than would be given to it in the ordinary pronunciation of the infinitive, and in the case of such words as *England, children*, etc., a slight, very slight pause takes the place of the needed syllable. I think that a nice ear will detect a difference between *juggeler* and *juggle-er, tickeling* and *tickle-ing*. This distinction will hold only partially good with certain words which have to be lengthened by an additional syllable, such as *rememberance, commandement*, etc., even here, however, the added syllable should be slurred as much as possible, or, better still, indicated by a very slight pause.—ED.]

Vrſu. Yet tell her of it, heare what ſhee will ſay.
Hero. No, rather I will goe to *Benedicke*,
And counſaile him to fight againſt his paſſion,
And truly Ile deuiſe ſome honeſt ſlanders,
To ſtaine my coſin with, one doth not know,
How much an ill word may impoiſon liking.
Vrſu. O doe not doe your coſin ſuch a wrong,
She cannot be ſo much without true iudgement,

91. *How much*] *How such* so quoted, Mrs. Griffith.

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89. **honest slanders**] Slanders which shall be true and yet no disgrace. It is not easy to grasp what such slanders can be, but perhaps we can perceive somewhat of their innocence, if we suppose that Hero had said 'some dishonest slanders'; what these may be, we who are familiar with the plot, know only too well from Hero's own sad experience. That these 'honest slanders' were merely 'ill words' we learn from the next line, and yet even these were to leave a 'stain.' Whatever the meaning, it must be remembered that Hero had no intention whatever of carrying out her professed purpose, but that she was merely talking *at* Beatrice.—ED.

91. **liking**] LADY MARTIN (p. 313): Now it is Beatrice's turn to fall into a similar snare; and in the very exuberance of a power that runs without effort into the channel of melodious verse, Shakespeare passes from the terse, vivid prose of the previous scene into rhythmical lines, steeped in music and illumined by fancy. . . . It is, of course, an overwhelming surprise to Beatrice to hear that 'Benedick loves her so entirely.' She is at first incredulous. Still, her attention is fairly arrested. She listens with eager curiosity; but begins to feel a tightening at the heart when her cousin says, 'But nature never framed a woman's heart,' etc. [lines 53–60]. Hero with a power of witty and somewhat merciless sarcasm, new to Beatrice in her gentle cousin, drives still further home the charge of pride and scornfulness, when she says: 'Why you speak truth,' etc. [lines 64–72]. All this somewhat surprises and yet amuses Beatrice, for it reminds her of her own thoughts about some of her unsuccessful wooers. But what follows sends the blood in upon her own heart: 'So turns she every man the wrong side out, And never gives to truth and virtue that Which simpleness and merit purchaseth.' Why, why, if this be so, has not Hero let her hear of it from herself? The feeling of shame and bitter self-reproach deepens as Hero goes on: 'To be so odd, and from all fashions As Beatrice is,' etc. [lines 77–84]. We know that all this is overstated for a purpose. But Beatrice has no such suspicion. She is wounded to the quick, and Hero's words strike deeper, because Beatrice up to this time has seen no signs of her cousin's having entertained this harsh view of her character. The cup of self-reproach is full, as Hero proceeds: 'No, rather I will go to Benedick,' etc. [lines 87–91]. This was too much, and it seemed to me, as I listened, as if I could endure no more, but must break from my concealment and stop their cruel words. Ursula's more kindly rejoinder is some balm to Beatrice [lines 92–96]. What follows is not unwelcome to her ears, for it is all in praise of Benedick.

Hauing ſo ſwift and excellent a wit
As ſhe is priſde to haue, as to refuſe
So rare a Gentleman as ſignior *Benedicke.*
Hero. He is the onely man of Italy,
Alwaies excepted, my deare *Claudio.*
Vrſu. I pray you be not angry with me, Madame,
Speaking my fancy: Signior *Benedicke,*
For ſhape, for bearing argument and valour,
Goes formoſt in report through Italy.
Hero. Indeed he hath an excellent good name.
Vrſu. His excellence did earne it ere he had it:
When are you married Madame?
Hero. Why euerie day to morrow, come goe in,

94. *ſwift*] *sweet* Rowe, Pope, Han.
96. *ſignior*] Om. Pope, +.
97. Given to Ursula, Long MS ap. Cam.
101. *bearing argument*] *bearing, argument* F_4 et seq.
106. *euerie day to morrow,*] QFf (*euery* QFf), Sta. Dyce ii, iii. *every day, tomorrow;* Rowe, Pope, Han. *every day—tomorrow*—Johns. *every day, to-morrow.* Cam. Wh. ii. *every day; to-morrow;* Theob. et cet.

94. **swift**] The Duke says of Touchstone, in *As You Like It*, V, iv, 67: 'he is very swift and sententious,' where the meaning is not quite so evident as it is here; the Duke means, I think, *off-hand*, and Ursula means *ready*.—ED.

95. **priſde**] That is, of course, *estimated, rated;* as in IV, i, 227: 'we prize not to their worth.'

98. **excepted**] See I, i, 123.

101. **bearing argument**] The comma which is lacking here is supplied by F_4.—CAPELL (p. 127): 'Bearing,' the greater part of readers will know, is—carriage, carriage of the person, address; but many may stop at 'argument,' which must be—reason, reasoning, excellence in that faculty; for without insertion of that, the speaker has said nothing.—W. A. WRIGHT: Ursula describes Benedick's qualities in what she regards as an ascending scale; his personal appearance, demeanour, intellectual qualities, and, to crown all, his courage.

106. **euerie day to morrow**] CAPELL (p. 127): This reply is a levity, indicating her rais'd spirits; they are quickly to have a tumble; Divers of these ominous speeches occur in Shakespeare,—as from Hotspur, Cæsar, Antony, Desdemona, etc., 'twas a doctrine of the ancients,—that the Genius suggested them, and he has given it full credit.—COLLIER (ed. ii): The MS has '*in a* day,' and it seems a reasonable emendation: perhaps 'every day' is to be taken for *any* day. In Middleton's *Your Five Gallants*, IV, v, [p. 289, ed. Dyce]: 'when shall I see thee at my chamber, when? *Fitzgrave.* Every day shortly.'—R. G. WHITE (ed. i): Hero uses a form of expression which has survived in America, although it is not in common use. It appears, for instance, in business announcements, sometimes seen in the newspapers, that certain goods will be ready 'in all next month.'—STAUNTON: Hero plays on the form of Ursula's interrogatory: 'When are you married?' 'I am a married

Ile ſhew thee ſome attires, and haue thy counſell,
Which is the beſt to furniſh me to morrow.
Vrſu. Shee's tane I warrant you,
We haue caught her Madame?
Hero. If it proue ſo, then louing goes by haps,
Some *Cupid* kills with arrowes, ſome with traps. *Exit.*
Beat. What fire is in mine eares? can this be true?
Stand I condemn'd for pride and ſcorne ſo much?

108. *me to morrow*] *me,—to-morrow!* Anon. ap Cam.
109–112. [Aside, Cap.
109, 110. One line, Pope i et seq. (subs.) Prose, Pope ii, Theob. Warb. Johns.
tane] Ff. *ta'en* Rowe, Pope, Han. Cap. Knt, Wh. i. *limed* Q et cet.
110. *We haue*] *We've* Dyce ii, iii, Huds.
Madame?] *madame.* Q.
112. Cupid *kills*] QF_2. Cupids *kills* F_3. Cupids *kill* F_4, Rowe, +.
Exit.] Om. Q.
113. Beat.] Beat. [advancing] Theob.
mine] *my* F_4, Rowe, +, Var. '73.

woman every day, after to-morrow.'—DANIEL (*New Sh. Soc. Trans.*, 1877–9, p. 145): I cannot consider either the emendation [of Collier's MS] or [Staunton's] explanation as satisfactory; I fancy that 'every day' is here used in the sense of *immediately, without delay*, as the French *incessament*. I have met with one other instance of the use of the phrase and I quote it as evidence in favour of the integrity of the text of *Much Ado*. [Hereupon Daniel gives Collier's quotation from *Your Five Gallants*, as above. It is not difficult to fancy, in our eagerness, that a phrase yields the very meaning we desire. If Hero had said: 'Why every minute, every hour; to-morrow!' her meaning would have been, I think, unmistakeable; and that, instead thereof, she uses 'day,' should not, I think, obscure her meaning. This, too, is apparently the interpretation of W. A. WRIGHT, when he says that 'Hero thinks of nothing else.' I prefer some mark of punctuation after 'day,' more decided than a comma. Dr Johnson's dash is good.—ED.]

109. **tane**] *Limed* of the Qto, that is, taken with bird-lime, is a noteworthy improvement; it is by far the better word to apply to Beatrice, who came like a lapwing.—ED.

113. **What fire . . . eares?**] WARBURTON: Alluding to a proverbial saying of the common people that their ears burn when others are talking of them—REED: Cf. Pliny: 'Moreover, is not this an opinion generally received, That when our ears do glow and tingle, some there be that in our absence doe talke of us?'—Holland's *Trans.* b. xxviii, p. 297; and Brown's *Vulgar Errors*. [Rare is it, indeed, that a more unworthy interpretation is given to any line or thought in Shakespeare. In the first place, the burning of the ears to which Pliny refers is a glow and a tingling in the external ear, the auricle, and has no application whatever to a fire which Beatrice says: 'is *in* mine ears.' In the next place, to suppose that Beatrice, after overhearing words, destined to wrench her very frame of nature, should express a mild surprise that her ears burn, would be ludicrous were it not so feeble. If there be any reader who does not apprehend what that fire of purification is, lit up by Hero, by whose quickening light Beatrice sees a new world with a new heaven and a new earth, he had better close his Shakespeare and read no more.—ED.]

Contempt, farewell, and maiden pride adew, 115
No glory liues behinde the backe of ſuch.
And *Benedicke*, loue on, I will requite thee,
Taming my wilde heart to thy louing hand: 118

116. **behinde the backe**] COLLIER (ed. ii): Here we have a singular instance of mishearing, whether on the part of the old transcriber or printer, we cannot determine. Behind whose back? To what does 'such' relate? Assuredly to 'contempt' and 'pride' in which Beatrice had hitherto indulged, and begins to find that she had indulged so much, that it had destroyed her matrimonial prospects. She therefore resolves to abandon them, and to requite Benedick for his love; she declares that 'no glory lives *but in the lack* of such' qualities as contempt and pride; she had long tried them, and they had done nothing but secure for her defeat and disappointment. The words *but in the lack* were imperfectly heard, or read, and 'behind the back' inserted instead of them. [Collier adopted this reading in his Second Edition but abandoned it in his Third.]—ANON. (*Blackwood*, August, 1853, p. 192): Beatrice means to say that contempt and maiden pride are never *the screen* to any true nobleness of character. This is well expressed in the present line which Collier's MS Corrector recommends us to exchange for the frivolous feebleness of '*but in the lack* of such.' This substitution, we ought to say, is worse than feeble and frivolous. It is a perversion of Beatrice's sentiments. She never meant to say that a maiden should *lack* maiden pride, but only that it should not occupy a prominent position in the *front* of her character. Let her have as much of it as she pleases, and the more the better, only let it be drawn up as a reserve in the background and kept for defensive rather than for offensive operations. This is all that Beatrice can *seriously* mean when she says, 'maiden pride, adieu.'—SINGER (*Sh. Vindicated*, p. 18): That is, 'Behind the back of such as are condemned for pride, scorn, and contempt, their reputation suffers, their glory dies.'—STAUNTON: The proud and contemptuous are never extolled in their absence,—a sense so obvious, and so pertinent, considering the part of listener Beatrice has just been playing, that it is with more than surprise that we [learn of Collier's MS substitution].—SINGER: They who would be well spoken of in their absence must renounce contempt and maiden pride.—DEIGHTON: No good repute is to be won by those who are contemptuous and scornful of others.—W. A. WRIGHT: When their backs are turned no one speaks well of them. [Glory cannot precede a hero; it must follow him, it is always behind his back. In the self-illumination which Beatrice is now experiencing, her past life flashes before her, and she sees that for the 'pride and scorn,' in which, as a girl, she had gloried, she now stands condemned; no glory waits on them or is behind their back; therefore she abjures them. 'Maiden pride' is not, I think, *maidenly* pride, a virtue eminently fair, but rather *girlish* pride, which can be, on occasion, eminently cruel, as Beatrice had been more than once to Benedick. To this and to 'contempt,' intellectual contempt, springing from the pride of intellect, she bids adieu.—ED.]

118. **louing hand**] JOHNSON: This image is taken from falconry. She had been charged with being as wild as 'haggards of the rock'; she, therefore, says, that *wild* as her *heart* is, she will *tame* it *to the hand*.—MADDEN (p. 150): All the masters of falconry, ancient and modern, would bid Benedick be of good cheer. Mark their testimony: 'onely I say and so conclude,' says Bert [*Treatise of Hawks and Hawk-*

If thou doſt loue, my kindeneſſe ſhall incite thee
To binde our loues vp in a holy hand.
For others ſay thou doſt deſerue, and I
Beleeue it better then reportingly. *Exit.*

119. *my*] *thy* Theob. ii, Warb. Johns.

ing, 1619] 'that your haggard is very loving and kinde to her keeper, after he hath brought her by his sweet and kind familiarity to understand him.' 'Moreover,' says Mr Lascelles, [*Falconry*, Badminton Series,] 'though we cannot definitely account for this, the temper of the wild-caught hawk is, as a rule, far gentler and more aimiable when once she is tamed than is that of a hawk taken from the nest.'

122. **reportingly**] FLETCHER (p. 264): It is neither simplicity nor vanity that makes both the hero and the heroine so readily admit the suggestion artfully addressed to them by their respective friends. It is, that the heart of each whispers them how very possible it is, after all, that the other may be inclined to love, in spite of all appearances to the contrary,—and that it is not possible for them to suspect the nearest and most attached of their common friends, of combining to trifle with them in such a matter. Moreover, the impulse on either part, which so rapidly brings about a mutual declaration, is not of a selfish, but a generous nature. Neither does it, when considered with reference to the previously habitual language of both parties respecting marriage, imply any real inconsistency of character. Neither man nor woman ever railed against marriage who had once experienced true love;—but persons of the bold and ready wit attributed to Benedick and Beatrice, and therefore the more incapable of any merely commonplace attachment, not only might very naturally sport their humour on matrimony, but would of necessity do so, until their own turn came to find an object capable of engaging their affections. . . . The primary solicitude of each is, to remove the uneasiness of the other, by acquainting them that their love is requited; for generosity predominates in both characters, but in that of the heroine especially; whereas, had vanity been ascendant, the first desire, on either side, would have been to enjoy and to parade so signal a triumph. But Benedick concerns himself little about the jests that are likely to be retorted upon him by his friends after his candid avowal of his passion; and as for Beatrice herself, the like consideration seems not once to have occurred to her.—CORSON (p. 187): There is no transformation wrought,—only a barrier has been removed which the two have co-operated to place between themselves by their sharp-wit skirmishes. Their mutual misnoting, along with their mutual love, is what essentially constitutes the comedy of the situation. If it be understood, as it *is* understood, more or less distinctly by some critics and readers, that a transformation has been wrought in each by the similar stratagem practised upon each, the comedy of the situation is quite destroyed. At any rate, it is of a very much inferior quality, and, I would add, it is not of a Shakespearian quality.—LADY MARTIN (p. 315): When they are gone, and Beatrice comes from her hiding-place, she has become to herself another woman. It is not so much that her nature is changed, as that it has been suddenly developed. She is dazed, astounded at what she has overheard. Am I such a self-assured, scornful, disdainful, vainglorious creature? Is it thus I appear to those who know me best, and whom I love the best? Do I look down contemptuously on others from the height of my own deserts? Am I so 'self-endeared' that I see worth and cleverness only

[*Scene II.*]

Euter Prince, Claudio, Benedicke, and Leonato.

Prince. I doe but ſtay till your marriage be conſummate, and then go I toward Arragon.

Clau. Ile bring you thither my Lord, if you'l vouchſafe me. 5

Prin. Nay, that would be as great a ſoyle in the new gloſſe of your marriage, as to ſhew a childe his new coat 7

[Scene II. Pope.
Leonato's House. Theob.
1. Euter] F_1.
1. Prince,] Don Pedro, Rowe et seq.
3. *go I*] *Igo* F_3F_4, Rowe, Pope, Han. Var. '03, '13, '21, Knt.

in myself? Do I carry myself thus proudly? Have I been living in a delusion? Have my foolish tongue and giddy humour presented me in a light so untrue to my real self? What an awakening! She does not blame others. She feels no shade of bitterness against Hero, her reproaches are all against herself. After this complete self-abasement comes fresh wonder, in the remembrance of what Hero and Ursula have said of Benedick's infatuation for her. That he likes her she has probably suspected more than once; and now she learns that it is her wicked, mocking spirit which has alone prevented him from making an open avowal of his devotion. All this shall be changed. If, despite the past, he indeed loves her, he must be rewarded. No one knows his good qualities better than she does. She will accept his shortcomings,—for what grave faults of her own has she not to correct?—and for the future touch them so gently, that in time they will either vanish, or she will hardly wish them away. It is now that for the first time we see the underlying nobleness and generosity of Beatrice leap into view. If she were indeed what Hero described,—still more, if this were, as Hero had said, the general impression,—she might well be excused, had she asked why Hero, her bosom friend, her 'bed-fellow,' as we are subsequently told, had never hinted at faults so serious? But Beatrice neither reproaches her cousin, nor seeks to extenuate the defects laid to her charge. She trusts Hero's report implicitly, and being herself incapable of deceit or misrepresentation, she regards Hero's heavy indictment as a thing not to be impugned. This is the turning-point in Beatrice's life, and in the representation, it should be shown by her whole demeanour, and especially by the way these lines are spoken, that a marked change has come over her, since, 'like a lapwing,' she stole into the bower of honeysuckles. Thus the audience will be prepared for the development of the high qualities which she soon afterwards displays.

2. **consummate**] For the form of the participle without the final *ed*, see I, i, 132. —W. A. WRIGHT: As in *Meas. for Meas.* V, i, 383, the Duke orders the Friar to marry Angelo and Mariana: 'Do you the office, friar; which consummate, Return him here again.' In both these cases the word is used of the completion of the marriage ceremony.

7. **shew a childe**, etc.] STEEVENS: So, in *Rom. & Jul.* III, ii, 28: 'so tedious is this day As is the night before some festival To an impatient child that hath new robes And may not wear them.'

and forbid him to weare it, I will onely bee bold with *Benedicke* for his companie, for from the crowne of his head, to the ſole of his foot, he is all mirth, he hath twice or thrice cut *Cupids* bow-ſtring, and the little hang-man dare not ſhoot at him, he hath a heart as ſound as a bell,

8. *weare it,*] *wear it.* F_4. 11. *hang-man*] *hangman* Rowe. *henchman* Upton.

8. **onely**] For the transposition of *only*, see II, i, 132.

9. **from the crowne**, etc.] WORDSWORTH (p. 81): The description of Absalom's personal beauty is in these words: 'From the sole of his foot even to the crown of his head there was no blemish in him.'—*2 Sam.* xiv, 25.

11. **hang-man**] FARMER: This character of Cupid came from Sidney's *Arcadia*, where Jove gives Cupid the office: 'In this our world a hang-man for to be Of all those fooles that will have all they see.'—Lib. ii, p. 156, ed. 1598. [In *1 Edward IV:* V, iii, Sellinger quotes Hobs as saying: '"How doth Ned?" quoth he; "That honest, merry hangman, how doth he?"' Whereon BARRON FIELD, who edited the play for *The Shakespeare Society*, has this note: '*Hangman* was a term of endearment, and this explains the passage in *Much Ado*, without having recourse to Dr Farmer's exquisite reason. So in *Love's Lab. L.* V, ii, 12; where to Rosaline's remark that "Cupid hath been five thousand years a boy," Katharine replies: "Ay, and a shrewd unhappy gallows too."' This passage from *1 Edward IV*, which is also cited by Nares, adequately explains the use of 'hangman' in the present passage.—ED.] DYCE (*Notes*, p. 44, where Farmer's note is quoted; Dyce adds:) Perhaps so. But I suspect that 'hangman' is here equivalent to—rascal, rogue. (In Johnson's *Dict.* sub 'Hangman,' the present passage is cited to exemplify the word employed as a term of reproach.) It is at least certain that *hangman*, having come to signify an excutioner in general—(so in Fletcher's *Prophetess*, III, i, Diocletian, who had *stabbed* Aper, is called 'the *hangman* of Volusius Aper'; and in *Jacke Drum's Entertainement*, Brabant Junior, being prevented by Sir Edward from *stabbing himself*, declares that he is too wicked to live—'And therefore, gentle Knight, let mine owne hand Be mine own *hangman.*'—Sig. H 3, ed. 1616)—was afterwards used as a general term of reproach (so in *Guy Earl of Warwick, a Tragedy*, printed in 1661, but acted much earlier: 'Faith, I doubt you are some lying *hangman*,' i. e. rascal).—COLLIER (ed. ii): 'Little hangman' is here equivalent to *little rogue;* so, in *Two Gent.* IV, iv, 60; 'hangman boys' is used for rascally boys, and does not mean hangman's boys, the boys of the executioner.—W. A. WRIGHT: Schmidt gravely remarks that 'Cupid is called so in jest as the executioner of human hearts.' In the same literal manner he interprets 'the hangman boys' of the *Two Gent.*, as 'probably the servants of the public executioner.'

12. **as sound as a bell**] HALLIWELL: An old proverbial expression. [And still common.]—STEEVENS: A covert allusion to the old proverb: 'As the fool thinketh, So the bell clinketh.'—W. A. WRIGHT: The allusion is so covert as to be very doubtful; for the proverb apparently means that the fool gives his own interpretation to what he hears, not that he speaks all that he thinks. Burton (*Anat. of Melan.* Part I, sec. iii, mem. 3) says: 'The hearing is as frequently deluded as the sight, from the same causes almost, as he that hears bells, will make them sound what he list. *As the fool thinketh, so the bell clinketh.*'

and his tongue is the clapper, for what his heart thinkes, his tongue ſpeakes.

Bene. Gallants, I am not as I haue bin.

Leo. So ſay I, methinkes you are ſadder.

Claud. I hope he be in loue.

Prin. Hang him truant, there's no true drop of bloud in him to be truly toucht with loue, if he be ſad, he wants money.

Bene. I haue the tooth-ach.

Prin. Draw it.

Bene. Hang it.

Claud. You muſt hang it firſt, and draw it afterwards.

Prin. What? ſigh for the tooth-ach.

Leon. Where is but a humour or a worme.

15. *bin*] *been* F_4.
17. *he be*] *he is* Pope, +.
23. Bene.] Leon. Anon. ap Cam.
26. *Where*] *Which* Rowe, +.

21. **tooth-ach**] BOSWELL: So, in Beaumont and Fletcher's *The False One*: 'You had best be troubled with the tooth-ache too, For lovers ever are.'—II, iii, p. 254, ed. Dyce.

23, 24. TIECK omitted these two lines (a note, for which I am indebted to the *Text. Notes* of the CAMBRIDGE EDITION) and the omission I supposed was due to an oversight, or else, perhaps, that Tieck had found the punning allusion too unmanageable. But on collating Tieck's first edition of 1830 with his edition of 1869, very carefully edited by Dr SCHMIDT, I found the omission repeated, and no note of explanation, nor comment anywhere. I was completely puzzled, until, on turning to Dr Schmidt's own *Lexicon*, I found, *s. v.* 'hang,' these very lines quoted, followed by the grave remark: 'with an obscene quibble.' This then explains the omission; and proves that it was intentional. The lines are too obscene to be translated! Every reader of old literature, in any language, must, I suppose, undergo an education in mud and be graduated in slime; but I am very confident that no English reader ever scented the faintest trace of either in this perfectly innocent allusion of Claudio to the public execution of a criminal. Let Orlando's sigh: 'How bitter a thing it is to look into happiness through another man's eyes,' be changed into: 'how marvellous a thing it is to look into Shakespeare through a foreigner's eyes!'—ED.

24. **hang it . . . draw it**] DEIGHTON: An allusion to hanging, drawing, and quartering, a punishment which Middleton applies in the same way: *The Widow*, IV, i, 108: '*Martino.* I pray, what's good, sir, for a wicked tooth? *Ricardo.* Hang'd, drawn, and quartering.' [*The Widow* was written about 1616.—ED.]

26. **Where is**] For a similar ellipsis of *there*, see II, ii, 18.

26. **worm**] This cause of toothache appears to have been unknown to Lanfranc, who in his *Chirurgie* (circa 1380, possibly the most ancient of our treatises on surgery; printed by the *E. E. T. Soc.*) enumerates four or five causes, but this is not one of them. Nor does he specify 'humours,' by name, as a cause. But both 'humours' and 'worms' are given in Batman *vppon Bartholome*; in *Lib. Quintus*,

Bene. Well, euery one cannot maſter a griefe, but hee that has it.

Clau. Yet ſay I, he is in loue.

Prin. There is no appearence of fancie in him, vnleſſe it be a fancy that he hath to ſtrange diſguiſes, as to bee a

27. *cannot*] *can* Pope et seq.

cap. 20: *Of the Teeth*, we find: 'The cause of such aking is humors that come downe from the head, eyther vp from the stomacke, by meane of fumositie, either els by sharp humours, and beating in the gums. . . . Also sometime teeth be pearced with holes & sometime by worms they be changed into yelow colour, greene, or black.' Again in the Chapter *of tooth ache:* 'Wormes breede in the cheeke teeth of rotted humours that be in the holownesse thereof, . . . Wormes of the teeth be slaine with *Mirre* and *Opium.*'—ed. 1582. Inasmuch as decay in the teeth is now known to be of microbic origin, the wheel is come full circle, and between Bartholome's worm and the modern microbe there is merely a question of size.—ED.

27. **cannot**] Pope's emendation is probably the most certain that he ever made. —ED.

31. **a fancy**] JOHNSON: Here is a play upon the word 'fancy,' which Shakespeare uses for *love*, as well as for *humour*, *caprice*, or *affectation*.—KNIGHT: 'Fancy' is here used in a different sense from the same word which immediately precedes it,—although *fancy* in the sense of *love* is the same as *fancy* in the sense of the indulgence of *humour*. The fancy which makes a lover, and the fancy which produces a bird-fancier, each expresses the same subjection of the will to the imagination. [Again, at the close of this speech there is a play upon this word, where the Prince says that if Benedick has a taste for this foolery he is no fool for love. See *As You Like It*, II, iv, 32 (of this ed.) for Arber's four changes in the meaning of *fancy*.—ED.]

31. **strange disguises**, etc.] STEEVENS: So, in Dekker's *The Seuen Deadly Sinnes of London*, 1606: 'For, an English-mans suite is like a traitors bodie that hath beene hanged, drawne, and quartered, and is set vp in seuerall places: the coller of his Duble and the belly in *France:* the wing and narrow sleeue in *Italy:* the short waste hangs ouer a *Dutch* Botchers stall in *Vtrich:* his huge sloppes speakes *Spanish:* *Polonia* giues him the Bootes: the blocke for his heade alters faster than the Feltmaker can fitte him, and thereupon we are called in scorne *Blockheades.* And thus we that mocke euerie Nation, for keeping one fashion, yet steale patches from euerie one of them, to peece out our pride, are now laughing stocks to them, because their cut so scuruily becomes vs'. [p. 60, ed. Grosart. For the curious reader, HALLIWELL supplies a folio page and a half of extracts, all ridiculing or describing the English love of variety in dress; none, however, is better than the foregoing extract from Dekker, except, perhaps, the following from Lodge's *Wit's Miserie*, 1596: 'Who is this with the Spanish hat, the Italian ruffe, the French doublet, the Muffes cloak, the Toledo rapier, the Germane hose, the English stocking, and the Flemish shoe?' (p. 35, ed. Hunterian Club,) albeit this is a description of a 'sonne of Mammons that hath of long time ben a trauailer.' At all times, however, the fashions in dress have been a cheap source of satire and denunciation. In Fynes Moryson's *Itinerary* (Part III, Booke 4, Chap. 2, p. 178) there is a

Dutchman to day, a Frenchman to morrow: [* or in the 32
* ſhape of two countries at once, as a Germaine from the
* waſte downward, all ſlops, and a Spaniard from the hip
* vpward, no dublet:*] vnleſſe hee haue a fancy to this 35

32. *Dutchman*] *Dutch man* Rowe, +.
32. *Frenchman*] *French-man* Q. *French man* Rowe, +.
32–35. *to morrow:...vnleſſe*] Ff, Rowe, Pope i, Han. *to morrow, or in the ſhape of two countries at once, as a Germaine from the waste downward, all ſlops, and a Spaniard from the hip vpward, no dublet: vnleſſe* Q, Pope ii, Theob, Warb. et seq.

passage relating to the fashions in dress, not so denunciatory as calmly descriptive, which is valuable for the side light it throws on English life in Shakespeare's day, especially in the last sentence which shows the catalogue in which Shakespeare and his fellow-players were put, and the estimate in which they were held, socially, by well-born gentlemen like Fynes Moryson: 'The English I say are more sumptuous than the Persians, because despising the golden meane, they affect all extreamities. For either they will be attired in plaine cloth and light stuffes, (alwayes prouided that euery day without difference their hats be of Beuer, their shirts and bands of the finest linnen, their daggers and swords guilded, their garters and shooe roses of silke, with gold or siluer lace, their stockings of silke wrought in the seames with silke or gold, and their cloakes in Summer of silke, in Winter at least all lined with veluet), or else they daily weare sumptuous doublets and breeches of silke or veluet, or cloth of gold or siluer, so laid ouer with lace of gold or silke, as the stuffes (though of themselues rich) can hardly be seene. The English and French haue one peculiar fashion, which I neuer obserued in any other part, namely to weare scabbards and sheaths of veluet vpon their rapiers and daggers. . . . In the time of Queene *Elizabeth* the Courtiers delighted much in darke colours, both simple and mixt, and did often weare plaine blacke stuffes; yet that being a braue time of warre, they, together with our Commanders, many times wore light colours, richly laced and embroidered, but the better sort of Gentlemen then esteemed simple light colours to be lesse comely, as red and yellow, onely white excepted, which was then much worne in Court. Now in this time of King *Iames* his Reigne, those simple light colours haue beene much vsed. If I should begin to set downe the variety of fashions and forraign stuffes brought into *England* in these times, I might seeme to number the starres of Heauen and sands of the Sea. . . . In the generall pride of *England* there is no fit difference made of degrees; for very Bankrouts, Players, and Cutpurses, goe apparrelled like Gentlemen.'—ED.]

32. **to morrow:**] The lines enclosed in brackets are from the Qto. Possibly, their omission in the Folio was not accidental. CAPELL accounts for the omission by suggesting that when the Folio 'was printing the Spanish match was on foot, and Spain govern'd.' To this HALLIWELL replies that there is no doubt the First Folio was in type before 1623. MALONE, following Capell's clew, but avoiding the chance of error in specifying 1623, says that the omission was 'probably to avoid giving any offence to the Spaniards, with whom James became a friend in 1604.' W. A. WRIGHT thinks 'it was rather to avoid offending the King himself.' COLLIER conjectures that it was 'perhaps, on account of the change of fashion in dress between 1600 and 1623.' 'Some alteration,' he goes on to say, 'had taken place even between the date when this play was written and 1606, when Dekker published his *Seven Deadly*

foolery, as it appeares hee hath, hee is no foole for fancy,
as you would haue it to appeare he is.
Clau. If he be not in loue vvith ſome vvoman, there
is no beleeuing old ſignes,a bruſhes his hat a mornings,
What ſhould that bode?
Prin. Hath any man ſeene him at the Barbers?
Clau. No, but the Barbers man hath beene ſeen with
him, and the olde ornament of his cheeke hath alreadie
ſtuft tennis balls.

36. *foole*] *food* Ktly conj.
37. *to appeare*] Ff, Rowe,+, Mal. Knt. *appeare* Q et cet.
he is] *he his* F_2.
39. *a bruſhes*] QFf. *a' brushes* Coll. i, ii. Cam. *he brushes* Rowe et cet.
39. *a mornings*] QFf, Rowe. *a-mornings* Pope, Han. *o' mornings* Theob. et cet.
42. *beene*] *bin* Q.

Sins of London, for there he says that "huge slops speak Spanish," and not German, as Shakespeare has it.' In the *Mer. of Ven.* I, ii, 73, when Nerissa is over-naming Portia's suitors, only, apparently, that Portia may turn them to ridicule, the word 'Scottish' in the Qtos is changed to 'the other' in the Folio, possibly to avoid, as Capell elegantly expresses it, 'Portia's gentle wipe upon Scotland,' James's native country; if such were the true cause, that change and the present omission become parallel, and W. A. Wright thinks that they are so.—ED.

34*. **slops**] STEEVENS: Large loose breeches or trowsers, worn only by sailors at present [*i. e.* 1793].—HALLIWELL: Slop-hose, afterwards called *slops*, were the large loose breeches so fashionable during the second half of the sixteenth century. The 'cutted sloppes,' mentioned by Chaucer, appear to have been hose of a different kind, in fact, tightly fitting breeches; and the term was used for other parts of dress. The slops, however, which are alluded to in the text, appear to have first come in much use under that name in the reign of Henry VIII. 'Payre of sloppe hoses, *braiettes a marinier*,' Palsgrave, 1530. 'Sloppes hosyn, *brayes a marinier*,' *ibid.* John Heywood, in his *Epigrammes*, ed. 1577, relates a curious story 'of a number of rattes mistaken for develles in a mans sloppes,' in which it is stated that a man stowed a large cheese in his sloppes, and when he put them on again, enclosed within them some rats who had taken up their quarters there. Wright, in his *Passions of the Minde*, 1601, speaks of slops as 'almost capable of a bushel of wheate, and if they bee of sackcloth, they would serve to carry mawlt to the mill.' The slops of the Germans are frequently mentioned, though by no means were they peculiar to the Continent.

34*. **no dublet**] M. MASON (p. 53) asserted that we should read '*all* doublet,' inasmuch as 'no doublet' is 'a negative description, which is, in truth, no description at all'; RANN adopted the emendation. But MALONE correctly interpreted the phrase: 'in other words, all cloak.'

44. **tennis balls**] STEEVENS: So, in Nashe's *A Wonderfull Strange and miraculous Astrologicall Prognostication*, etc., 1591: 'this Eclipse . . . sheweth that some shall . . . sell their haire by the pound to stuffe Tennice balles' [p. 149, ed. Grosart].—HENDERSON: Again, in *Ram Alley*, 1611: 'Thy beard shall serve to

Leon. Indeed he lookes yonger than hee did, by the loſſe of a beard.

Prin. Nay a rubs himſelfe vvith Ciuit, can you ſmell him out by that?

Clau. That's as much as to ſay, the ſweet youth's in loue.

Prin. The greateſt note of it is his melancholy.

Clau. And vvhen vvas he vvont to vvaſh his face?

Prin. Yea, or to paint himſelfe? for the which I heare vvhat they ſay of him.

Clau. Nay, but his ieſting ſpirit, vvhich is now crept into a lute-ſtring, and now gouern'd by ſtops.

47. *a rubs*] QFf. *a' rubs* Coll. i, ii. Cam. *he rubs* Rowe et cet.
47. *can*] *cannot* Allen MS.
51. Prin.] Bene. Q.
56. *now gouern'd*] *new-governed* Walker, Dyce ii, iii, Huds. *governed* Anon. ap. Cam.
56. *ſtops.*] QF_2F_3. *ſtops* F_4. *stops*—Rowe, +, Var. '73.

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stuff those balls, by which I get me heat at tennis' [III, i, p. 315, Hazlitt's *Dodsley*].

51. **Prin.**] Here the Qto is manifestly wrong.

52. **vvash his face**] R. G. WHITE (ed. i): In Shakespeare's time our race had not abandoned itself to that reckless use of water, either for ablution or potation, which has more recently become one of its characteristic traits. [The unfair innuendo is here conveyed that Benedick neglected his daily ablutions, whereas, as W. A. WRIGHT observes, Claudio's question refers to the use of cosmetics; which is in keeping with the reference to 'painting' in the next line. 'Benedick was not a sloven,' Wright indignantly adds. Claudio's question is not only in keeping with 'painting,' but it follows naturally after the reference to the 'barber's man.' Greene (*A Quippe for an Vpstart Courtier*, *Works*, xi, p. 247, ed. Grosart) in a passage describing the officious performances of the barber, confirms the interpretation that Claudio refers to the use of cosmetics:—'His head being once drest [by the barber] which requires in combing and rubbing some two howers, hee comes to the bason: then beeing curiously washt with no woorse then a camphire bal, he descends as low as his berd and asketh whether he please to be shauen or no,' etc.—ED.]

56. **lute-string**] CAPELL (p. 128): Love and the melancholy passions are sooth'd by *lutes* and the *flute*, the serenade is perform'd with them; hence the picking-out these by Claudio as indications of what he and the Prince find in Benedick.

56. **now gouern'd**] WALKER (*Crit.* ii, 214) enumerates this 'now' among many others as an example of the confusion of *now* and *new*. I think he is right. The proximity of the 'now' in the preceding line induced the erroneous repetition.—ED.

56. **stops**] DYCE (*Gloss.* s. v. *frets*): 'Small lengths of wire on which the fingers press the strings in playing the guitar.'—Busby's *Dict. of Musical Terms*, third ed. —NAYLOR (p. 25): In Shakespeare's days, the viol, the lute, and cittern all had frets on the fingerboard, but they were then simply bits of string tied round at the

Prin. Indeed that tels a heauy tale for him: conclude, he is in loue.

Clau. Nay, but I know who loues him.

Prince. That would I know too, I warrant one that knowes him not.

Cla. Yes, and his ill conditions, and in defpight of all, dies for him.

Prin. Shee ſhall be buried with her face vpwards.

57. *conclude*] Ff, Rowe, +, Knt, Wh. i. *conclude, conclude,* Q, Cap. et cet.
60. *warrant*] *watrant* F_4.
64. *her face*] *her heels* Theob. Han. Cap.

right places for the fingers and made fast with glue. They were used to 'tune' the strings, *i. e.* to 'stop' the string accurately at each semitone.

57. **conclude**] Of course, if we accept the Qto as the *editio princeps*, we must follow it here; otherwise I see no great force in the repetition.—ED.

64. **face vpwards**] THEOBALD: What is there any way particular in this? Are not all men and women buried so? Sure, the poet means, in opposition to the general rule, and by way of distinction, with her *heels* upwards, or, face *downwards*. I have chosen the first reading, because I find the expression in vogue in our author's time. So, Beaumont & Fletcher's *Wild Goose Chase*: '—love cannot starve me; For, if I die o' the first fit, I am unhappy, And worthy to be buried with my heels upward' [I, iii, p. 127, ed. Dyce]. Again, in *The Woman's Prize*, by Fletcher: 'some few, For those are rarest, they are said to kill With kindness and fair usage; but what they are My catalogue discovers not, only 'tis thought They are buried in old walls, with their heels upward' [III, iv, ad fin. Theobald found, among editors, only two adherents: HANMER and CAPELL; among commentators, M. MASON and Mr J. CHURTON COLLINS, the latter says (p. 307): 'Of the many certain corrections which his [Theobald's] knowledge of the Elizabethan dramatist enabled him to make, we have [the present passage] where he shows conclusively, by pertinent references to passages in Beaumont & Fletcher, that the word "*face* upward" must be altered into *heels*.' M. Mason (p. 53) prefers *feet* to *heels*, 'merely because it is nearer to the old reading.' Hanmer resorted to that convenient refuge of the early editors: 'a proverbial saying,' an assertion which soothes without satisfying the inquiring mind, and is to be accepted solely on the word of the editor. 'This phrase ['buried with their *heels* upwards'] was a proverbial saying,' says Hanmer, 'heretofore in use and applied to those who had met with any piece of fortune very surprizing and very rare.' Capell, whose gnarled almost unwedgeable English I prefer to transmit unchanged to the reader, observes as follows: 'no pronouncer of the passage, with *face*, can convey to us any image of the humour conceited, or of any other humour, in this editor's [*i. e.* Capell's own] mind: for which reason, he has acceded to a change of the third modern's [*i. e.* Theobald's] that is fertile enough of it, if he has conceiv'd the phrase rightly; which it's corrector has not, nor the one who has follow'd him—the Oxford editor [*i. e.* Hanmer]: The corrector proves it a phrase in use by some quotations from Fletcher, but goes no further; nor do his quotations come up to what we think was it's sense, but without power of proving it from any other quotations:—let us suppose, for once, that this mode of *burying* was us'd

[64. buried with her face vpwards.]

tly for the *felo de se;* there is something in it significant of the church's sen- ıpon the guilty of such a crime,—that they were not to look for mercy, or cast : towards heaven; Will not the Prince's phrase, thus interpreted, be both a and a witty reply to what Claudio has said of Beatrice? Phrases not under- are subject to these corruptions.' Thus far Theobald's followers. HEATH 6) believes that Shakespeare prepares the reader to expect somewhat uncom- nd extraordinary, and that the humour consists in the disappointment of that ation, like Iago's: 'She was a wight, (if ever such wights were)—To suckle fools ronicle small beer.' JOHNSON thought Theobald's emendation very specious, at the meaning seemed to be that 'she who acted upon principles contrary to should be buried with the same contrariety,' but he did not adopt it. ENS repeated Theobald's quotation from *The Wild Goose Chase*, without credit obald, and added another from *A Merye Jest of a Man that was called glas*,' etc. 'How *Howleglas* was buried' which happened to be upright, to the snapping of the cords as the coffin was lowered into the grave—a on so utterly foreign to the present passage that it would not have been even l to here, were it not that it led KARL SIMROCK astray, who, in 1868, trans- he present passage: 'Die muss aufrecht begraben werden;' and in a note says e meaning is 'she is a fool.' He refers to Eulenspiegel's burial, but gives no o Steevens. Steevens added: 'The passage indeed may mean only—"She e buried in her lover's arms."' So, in *Wint. Tale*, Perdita says to Florizel ike a corse;—or if, not to be buried, But quick and in my arms.' Steevens t but little of this explanation and said that on the whole he preferred Theo- conjecture. It led MALONE, however, to an interpretation (which, W. A. IT says, is so 'obvious' that it is not easy to understand how it can have escaped e): —'Don Pedro is evidently playing on the word *dies* in Claudio's speech, and to that consummation which he supposes Beatrice was *dying* for.' [It is quite e, however, that it is not the most obvious that would occur to an auditor in peare's day. It would be hardly safe to say that the phrase 'to be buried with e downward' always betokened suicide; and yet we have evidence that the was at one time, and not far removed from Shakespeare's time, understood as ıg to the custom of thus burying a suicide. An Anonymous Tragi-comedy l *The Female Rebellion*, in MS in the Hunterian Museum of the University of w, has been edited and printed privately by ALEXANDER SMITH, esq.; where- date is about 1681 or 1682. In II, ii, p. 23, one of the characters says: olitickly starve themselves to save charges, and deserve to be buried with aces downward, for their Life is but a lingering self murther.' Attention is y Mr Smith to the bearing of these words, on the present passage. I sup- e train of thought in the Prince's mind is, that a woman who loves Benedick possibly know him; and when Claudio replies that the woman does know him, t dies for him, the Prince reflects that though her death be thus apparently licted she cannot be strictly termed a suicide; it is the love of Benedick really kills her, and she shall be therefore buried with her face upwards. If, ition to this familiar interpretation of the phrase, the audience can catch the hat more remote meaning implied in Perdita's exclamation,—so much the There is no meaning in any phrase which we can see that Shakespeare could e have the liberty to interpret his words to the full.—ED.]

Bene. Yet is this no charme for the tooth-ake, old ſignior, walke aſide with mee, I haue ſtudied eight or nine wiſe words to ſpeake to you, which theſe hobby-horſes muſt not heare.

Prin. For my life to breake with him about *Beatrice.*

Clau. 'Tis euen ſo, *Hero* and *Margaret* haue by this played their parts with *Beatrice*, and then the two Beares will not bite one another when they meete.

65. *Yet*] *Yes* F_3.
ake,] *ake.* Rowe.

68. [Exeunt Bened. and Leon. Theob.

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65. **charme**] HALLIWELL quotes from Aubrey's *Miscellanies:* 'To cure the tooth-ach: Out of Mr Ashmole's manuscript writ with his own hand:—"Mars, hur, aburſa, aburſe:—Jesu Christ for Mary's sake,—Take away this Tooth-Ach." Write the words three times; and as you say the words, let the party burn one paper, then another, and then the last. He says, he saw it experimented, and the party immediately cured,' p. 141. [Halliwell quotes several others, but *ex una*, etc. Benedick, possibly, refers to the nonsensical terms of these charms by comparing with them what the Prince and Claudio have just been saying, and covertly contrasts their talk with the eight or nine wise words which he is about to speak to Leonato. —ED.]

67. **hobby-horses**] DOUCE (ii, 465) gives an extract from Beaumont & Fletcher's *Women Pleased*, IV, i [p. 63, ed. Dyce], to show the disfavour into which the hobby-horse had fallen under Puritan influence, and where Hope-on-high Bomby, a cobbler turned Puritan, throws off his hobby-horse and will no more engage in the Morris-dance. Douce then continues: The hobby-horse was represented by a man equipped with as much pasteboard as was sufficient to form the head and hinder-parts of a horse, the quadrupedal defects being concealed by a long mantle or footcloth that nearly touched the ground. The performer on this occasion exerted all his skill in burlesque horsemanship. In Sampson's play of *The Vow-breaker*, 1636, a miller personates the hobby-horse; and being angry that the mayor of the city is put in competition with him, exclaims, 'Let the mayor play the hobby-horse among his brethren, and he will, I hope our towne-lads cannot want a hobby-horse. Have I practised my reines, my careeres, my pranckers, my ambles, my false trots, my smooth ambles and Canterbury paces, and shall master mayor put me besides the hobby-horse? Have I borrowed the forehorse bells, his plumes and braveries, nay, had his mane new shorne and frizl'd, and shall the mayor put me besides the hobby-horse?' Whoever happens to recollect the manner in which Mr Bayes's troops in *The Rehearsal* are exhibited on the stage, will have a tolerably correct notion of a morris hobby-horse.—DYCE (*Gloss.*): Many readers will probably recollect the spirited description of the Hobby-horse in Scott's *Monastery*. [For once, Dyce did not 'verify his quotations.' It is not in *The Monastery*, that the description of the hobby-horse is to be found, but in *The Abbot*, Chap. xiv; where, also, Scott quotes in a footnote the foregoing extract from Douce, which really renders superfluous the later definition of 'hobby-horse,' by Nares,—the definition usually given. —ED.]

Enter Iohn the Baſtard. 73

Baſt. My Lord and brother, God ſaue you.

Prin. Good den brother. 75

Baſt. If your leiſure ſeru'd, I would ſpeake with you.

Prince. In priuate?

Baſt. If it pleaſe you, yet Count *Claudio* may heare, for what I would ſpeake of, concernes him.

Prin. What's the matter? 80

Baſta. Meanes your Lordſhip to be married to morrow?

Prin. You know he does.

Baſt. I know not that when he knowes what I know.

Clau. If there be any impediment, I pray you diſcouer it. 85

Baſt. You may thinke I loue you not, let that appeare hereafter, and ayme better at me by that I now will manifeſt, for my brother (I thinke, he holds you well, and in deareneſſe of heart) hath holpe to effect your enſuing marriage: ſurely ſute ill ſpent, and labour ill beſtowed. 90

Prin. Why, what's the matter?

Baſtard. I came hither to tell you, and circumſtances 93

73. Scene III. Pope, +. Enter...] Enter Don John. Rowe.
76. *leiſure*] *leſure* F_4.
80. Prin.] Claudio. Cap. conj.
81. [To Claudio. Rowe.
88. *ayme*] *aim* F_3F_4, Rowe.
89, 90. (*I thinke...heart*)] No parenthesis, Rowe et seq.
89. *well,*] QFf, Rowe, +. Coll. Wh. Cam. *well;* Cap. et cet. (subs.)
93. *and circumstances*] *and, circumstances* Cap. et seq. (subs.)

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75. **Good den**] NARES (s. v. *Den*): A mere corruption of *good e'en*, for good evening. This salutation was used by our ancestors as soon as noon was past, after which time, good morrow, or good day, was esteemed proper. DYCE (*Gloss.*) gives the following forms which occur in Shakespeare: *God dig-you-den* (God give you good e'en); *God gi' god-den; God ye* (give ye) *god-den.*

80. **Prin. What's the matter?**] CAPELL'S conjecture that these words are spoken by Claudio is highly probable, not alone because of the surprise which Claudio would naturally feel that the private matter should concern him, but also by the personal address to him by the Bastard which immediately follows. Moreover, when the Bastard's speech touches the Prince in line 89, the latter says in turn 'Why, what's the matter?' and it is, perhaps, unlikely that he would thus repeat himself. —ED.

88. **ayme better at me**] That is, gauge my character more accurately.

89. **(I . . . heart)**] By discarding the parenthesis, Rowe properly makes 'in dearness of heart' a dependent clause after 'hath holpe.'

ſhortned, (for ſhe hath beene too long a talking of) the Lady is diſloyall.

Clau. Who *Hero*?

Baſt. Euen ſhee, *Leonatoes Hero*, your *Hero*, euery mans *Hero*.

Clau. Diſloyall?

Baſt. The word is too good to paint out her wickedneſſe, I could ſay ſhe were worſe, thinke you of a worſe title, and I will fit her to it: wonder not till further warrant: goe but with mee to night, you ſhal ſee her chamber window entred, euen the night before her wedding day, if you loue her, then to morrow wed her: But it would better fit your honour to change your minde.

Claud. May this be ſo?

Princ. I will not thinke it.

Baſt. If you dare not truſt that you ſee, confeſſe not that you know: if you will follow mee, I will ſhew you enough, and when you haue ſeene more, & heard more, proceed accordingly.

Clau. If I ſee any thing to night, why I ſhould not

94. *hath beene*] *has bin* Q, Coll. Wh. Cam.

96. *Who Hero?*] *Who! Hero?* F_2F_3. *Who? Hero?* F_4, Rowe. *Who, Hero?* Dyce.

100. *paint*] *point* Gould.

100, 101. *wickedneſſe,...worſe,*] *wickednes;...worſe;* F_4 et seq.

103. *to night, you*] *to night you* Q.

105. *her, then*] *her then*, Han. Cap. et seq.

93, 94. **circumstances shortened**] W. A. WRIGHT: That is, cutting short the details. Schmidt (*Lex.*) puts this passage with others in which 'circumstance' means *ceremony*. But the plural is not so used by Shakespeare.

94. **a talking**] For the grammatical form, see ABBOTT, § 140.

95. **disloyall**] W. A. WRIGHT; Unfaithful, especially in love. See II, ii, 45. Othello says of Desdemona, 'Give me a living reason she's disloyal,' III, iii, 409.

96. **Who Hero?**] DYCE (ed. ii): Mr W. N. Lettsom writes to me: 'Some very necessary words seem to have been omitted here. Qu. 'Who, Hero? *my Hero? Leonato's Hero?*' [Does not this verge on improving Shakespeare?—ED.]

97, 98. **euery mans Hero.**] LANGBAINE (p. 152): Dryden has here nearly imitated Shakespear, in his *All for Love:* 'Your Cleopatra; Dollabella's Cleopatra; every man's Cleopatra.'

100. **paint out**] DEIGHTON: 'Out' here, as in many words, intensifies the meaning. [Cf. 'smother up,' IV, i, 117.]

105. **loue her, then**] HANMER discerned the correct punctuation here.

107. **May**] That is, *can*, as in II, iii, 21.

marry her to morrow in the congregation, where I ſhold wedde, there will I ſhame her.

Prin. And as I wooed for thee to obtaine her, I will ioyne with thee to diſgrace her.

Baſt. I will diſparage her no farther, till you are my witneſſes, beare it coldly but till night, and let the iſſue ſhew it ſelfe.

Prin. O day vntowardly turned!

Claud. O miſchiefe ſtrangelie thwarting!

Baſtard. O plague right well preuented! ſo will you ſay, when you haue ſeene the ſequele. *Exit.*

114. *her tomorrow in*] QFf. *her; tomorrow, in* Cap. Var. Mal. *her tomorrow; in* Theob. Han. Warb. Johns. Steev. Sta. *her tomorrow, in* Rowe, Pope, Knt, Coll. et seq.

119. *night*] Ff, Rowe, +, Knt. *midnight* Q, Cap. et seq.

123, 124. *ſo...ſequele*] One line, as verse, Rowe, +, Cap. Var. Steev. Knt, Dyce, Ktly.

124. *you*] Om. F_3.

Exit.] Om. Q. Exeunt. Ff.

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114. **marry her to morrow in the**] Between Rowe's punctuation and Theobald's, there is little difficulty in deciding in favour of Rowe. But between Rowe's and Capell's, a decision is not so easy. W. A. WRIGHT pronounces in favour of Rowe's 'because of the contrast between "to-night" and "to-morrow."' But might not Capell reply that wherever 'to-night' and 'to-morrow' appear in the same sentence, they are necessarily contrasted? Moreover, by coupling 'to-morrow' with his marriage, Claudio is not made to say when he would disgrace Hero, and we miss the swiftness of his vengeance; he might postpone his marriage for days and weeks and yet still shame Hero in a congregation which had been invited to witness his marriage. What Don John professed to be able to show was to be sufficient to keep Claudio from marrying Hero not only to-morrow but for ever; and the headlong swiftness of Claudio's vengeance is indicated by his vow to brooke no delay, but to disgrace her *to-morrow*, he will seize the very earliest minute. On the whole, Capell's punctuation seems to me the better of the two.—ED.

119. **coldly**] We still say, in cold blood.

121. **turned**] WALKER (*Vers.* 44) says that some editors have *turn'd*, but that 'turned' seems better. The inference is, that Walker supposed this scene should have a lyric ending, to which the exclamations of the Prince, of Claudio, and of the Bastard lend some colour. But I doubt. Many and good editors have followed Rowe in printing the last line as verse; but I can find no edition wherein *turn'd* is given.—ED.

[*Scene III.*]

Enter Dogbery and his compartner with the watch.

Dog. Are you good men and true?

Verg. Yea, or elſe it were pitty but they ſhould ſuffer ſaluation body and ſoule.

Scene IV. Pope, +. Scene III. Cap. et seq. The Street. Theob.

1. and his compartner] and Verges, Rowe.

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1. GIFFORD (Jonson's *Bartholomew Fair*, Ind. p. 365): The guardians of the night, for what reason it is not easy to say, had been proverbial for their blundering simplicity, before Shakespeare was born; and it is scarcely possible to look into an old play without seeing how deeply this opinion was rooted in the minds of the people. Till Glapthorne's excellent comedy, no one supposed it possible that wit could be found in the watch, or in the constable who headed them; and they are never introduced on the stage without the 'mistaking of words,' mentioned by Jonson. It would be too much to require us to believe that Shakespeare was the first who noticed this fertile source of amusement, especially as he seems rather to content himself with improving and dignifying what was already on the stage than to have laboured after the introduction of novelties.—COLERIDGE (*Notes*, etc. p. 77): As in Homer all the deities are in armour, even Venus, so in Shakespeare all the characters are strong. Hence real folly and dulness are made by him the vehicles of wisdom. There is no difficulty for one being a fool to imitate a fool; but to be, remain, and speak like a wise man and a great wit, and yet so as to give a vivid representation of a veritable fool,—*hic labor, hoc opus est.* A drunken constable is not uncommon, nor hard to draw; but see and examine what goes to make up a Dogberry.—COLLIER (*Shakespeare Soc. Papers*, 1844, i, 1): There is an original letter, discovered by Mr Lemon in the State Paper Office, entirely in the handwriting of Lord Burghley, dated from Theobald's on the 10th of August, 1586, only two months and a day before the meeting of the Commissioners at Fotheringay for the trial of Mary Queen of Scots. The letter, which is addressed to Secretary Walsingham, relates to some circumstances preparatory to that event, when a watch was set, and the 'ways laid,' according to the ordinary expression of that day, for the capture of conspirators. It gives us a curious account of the proceedings of the Dogberrys of that day for the arrest of suspected persons, and shows how much to the life our great dramatist drew the characters he introduced. Lord Burghley observed at Enfield such inefficient and Dogberry-like arrangements for the seizure of the parties implicated, that, on his arrival at home, he dispatched the letter in question to Sir Francis Walsingham. The extreme speed with which he was anxious that his communication to the Secretary should be conveyed may be judged from the superscription, in the following singular form:

'To the R. Honorable my verie loving frend Sir Francis Walsingham, Knight,
Hir Ma^tie Principall Secretary, at London. hast
hast
hast } Post.
W. Burghley.' hast

Dogb. Nay, that were a puniſhment too good for them, if they ſhould haue any allegiance in them, being choſen for the Princes watch.

Verges. Well, giue them their charge, neighbour *Dogberry.*

8. *charge*] *charg* F_3.

In order to render its contents perfectly intelligible, we must premise, that by the 10th of August, 1586, the ministers of Elizabeth were in full possession of the details of a plot by Antony Babington, in concert with the Queen of Scots, to murder the Queen of England; and they had just arrived at that point, when the arrest or escape of any of the conspirators would have been of the utmost importance. Ballard, one of the principal conspirators, had been taken up on the 4th of August, which instantly alarmed the rest, who therefore fled in all directions. These were the parties who, according to Lord Burghley were 'missing,' and to arrest whom the Dogberrys of Enfield were upon the watch, all the means of identification they apparently possessed being that one of the accused individuals had 'a hooked nose.' It is worthy of note also that Babington and some of his co-conspirators were arrested on the very day that Lord Burghley's letter bears date; and hence we may infer, perhaps, that the description, however defective, was sufficient.

'Sir—As I cam from London homward, in my coche, I sawe at every townes end the nombre of x. or xij. standyng, with long staves, and untill I cam to Enfield I thought no other of them, but that they had stayd for avoyding of the rayne, or to drynk at some alehouses, for so they did stand under pentyces [penthouses] at alehouses. But at Enfeld fynding a dosen in a plump, whan ther was no rayne, I bethought myself that they war apoynted as watchmen, for the apprehendyng of such as ar missyng; and thereuppon I called some of them to me apart, and asked them wherfor they stood ther? and on of them answered,—To tak 3 yong men. And demandyng how they shuld know the persons, on answered with these words:—Mary, my Lord, by intelligence of ther favor. What meane you by that? quoth I. Marry, sayd they, on of the partyes hath a hooked nose.—And have you, quoth I, no other mark?—No, sayth they. And then I asked who apoynted them; and they answered on Bankes, a Head Constable, whom I willed to be sent to me.—Suerly, sir, who so ever had the chardg from yow hath used the matter negligently, for these watchmen stand so oppenly in plumps, as no suspected person will come neare them; and if they be no better instructed but to fynd 3 persons by on of them havyng a hooked nose, they may miss therof. And thus I thought good to advertise yow, that the Justyces that had the chardg, as I thynk, may use the matter more circumspectly.' HALLIWELL gives in full the scene of the Constable and Watch, at the end of the Fourth Act of May's *The Heir* (p. 569, ed. Hazlitt-Dodsley), acted in 1620, and evidently written in imitation of the present scene.

8. **charge**] MALONE: To 'charge' his fellows seems to have been a regular part of the duty of the Constable of the watch. So, in *A New Trick to Cheat the Devil*, 1639: 'My watch is set—charge given—and all at peace.' Again, in Marston's *Insatiate Countess*, 1613: 'Come on, my hearts; we are the cities securitie—Ile give you your charge, and then, like courtiers, every man spye out'—[III, p. 145, ed. Halliwell.] LORD CAMPBELL (p. 53) must have overlooked this note of Malone

Dog. Firſt, who thinke you the moſt deſartleſſe man to be Conſtable?

Watch. 1. *Hugh Ote-cake* ſir, or *George Sea-coale*, for they can write and reade.

Dogb. Come hither neighbour Sea-coale, God hath bleſt you with a good name: to be a wel-fauoured man, is the gift of Fortune, but to write and reade, comes by Nature.

Watch 2. Both which Maſter Conſtable

Dogb. You haue: I knew it would be your anſwere: well, for your fauour ſir, why giue God thankes, & make no boaſt of it, and for your writing and reading, let that appeare when there is no need of ſuch vanity, you are thought heere to be the moſt ſenſleſſe and fit man for the Conſtable of the watch: therefore beare you the lanthorne: this is your charge: You ſhall comprehend all

10. *deſartleſſe*] *disſartleſs* F_4, Rowe, Pope, Han.

12. Ote-cake...Sea-coale] Otecake... Seacole F_4, Rowe.

Sea-coale] *Sea-cole* Ashbee and Prætorius (Facsimile). *Sea cole* Sta. (Facsimile).

15. *to be*] *and to be* Theob. Warb. Johns.

18. *Conſtable*] *Conſtable.* Q. *Conſtable*— Rowe et seq.

22. *no need*] *more need* Warb. (withdrawn,—*N.* & *Q.* VIII, iii, 142.)

24. *lanthorne*] QF_2. *lanthorn* F_3F_4. *lantern* Steev. et seq.

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when he said: 'There never has been a law or a custom in England to 'give a charge' to constables.'

12. **George Sea-coale**] HALLIWELL changed 'George' to *Francis*, because in III, v, 54, Dogberry so calls him, and 'mentions his pen and inkhorn.' 'But,' says W. A. WRIGHT, 'Francis Seacole there mentioned is not necessarily the same person. If it is a slip of Shakespeare's it is one easily made. In the *Merry Wives*, Page is called Thomas in I, i, 46, and George in II, i, 153.'

16. **gift of Fortune**] HALLIWELL: This may be partly an adaptation of an old proverb, an instance of which occurs in Lyly's *Euphues and his England*:—'My good sonne, thou art to receive by my death wealth, and by my counsel wisdom, and I would thou wert as willing to imprint the one in thy hart, as thou wilt be ready to beare the other in thy purse; to bee rich is the gift of Fortune, to bee wise the grace of God.' [p. 228, ed. Arber.]

22. **No need**] WARBURTON: Dogberry is only absurd, not absolutely out of his senses. We should read, therefore, '*more* need.' [Change places, and, handy-dandy, which is Dogberry, which is Warburton. In fairness, however, see Text. Notes.—ED.]

24, 25. lanthorne] MISS GRACE LATHAM (*Sh. Jahrbuch*, xxxii, 140): The constable's efficiency must have often depended on his activity and secresy, and he could scarcely have been provided with a less practical costume; a long clinging black gown, which must have wofully impeded his movements in a fray; in one

vagrom men, you are to bid any man ſtand in the Princes name.

Watch 2. How if a will not ſtand?

Dogb. Why then take no note of him, but let him go, and preſently call the reſt of the Watch together, and thanke God you are ridde of a knaue.

Verges. If he will not ſtand when he is bidden, hee is none of the Princes ſubiects.

Dogb. True, and they are to meddle with none but the Princes ſubiects: you ſhall alſo make no noiſe in the ſtreetes: for, for the Watch to babble and talke, is moſt tollerable, and not to be indured.

Watch. We will rather ſleepe than talke, wee know what belongs to a Watch.

Dog. Why you ſpeake like an ancient and moſt quiet

28. *a will*] *he will* Rowe,+, Cap. Var. Mal. Steev. Var.
36. *talke*] *to talke* Q, Cap. Mal. Steev. Cam.
38–44. Mnemonic lines, Warb.
38, 45, 49, 54, 65, 86. Watch.] QFf, Cam. Rlfe. Watch 2. Rowe et cet. (subs.)

hand he held a bell, as though to give evil-doers notice of his approach, and in the other a lanthorn, the flickering light of which was absolutely necessary to guide his steps through the ill-kept streets, while on his shoulder he bore a cumbersome brown bill, which could, however, inflict very severe wounds. Dogberry reminds Oatcake and Seacole not to let their bills be stolen, showing that they were often laid aside, while their owners rested, and lost.

30. **presently**] It is not to be forgotten, whether used by Dogberry or by any one else, that this means *immediately*.

36. **most tolerable and not to be endured**] In Heywood's *Fair Maid of the Exchange*, 1607, III, iii, the Clown, Fiddle, uses this phrase. 'This echo,' says BARRON FIELD, the editor of the play for the Shakespeare Society, 'proves the long popularity of *Much Ado about Nothing*. "I am horribly in love with her," Bowder's speech just before, is the same as Benedick's.'—ED.

40. **watchman**] HALLIWELL: 'This watch is to be kept yearly from the feast of the Ascention until Michaelmas, in every towne, and shall continue all the night, *i.e.* from the sunne setting to the sunne rising. All such strangers, or persons suspected, as shall in the night time passe by the watchmen (appointed thereto by the towne constable, or other officer), may be examined by the said watchmen, whence they come, and what they be, and of their businesse, etc. And if they find cause of suspition, they shall stay them; and if such persons will not obey the arrest of the watchmen, the said watchmen shall levie hue and crie, that the offendors may be taken: or else they may justifie to beate them (for that they resist the peace and Justice of the Realme), and may also set them in the stockes (for the same) untill the morning; and then, if no suspition be found, the said persons shall be let go and quit: But if they find cause of suspition, they shall forthwith deliver the said

watchman, for I cannot ſee how ſleeping ſhould offend: only haue a care that your bills be not ſtolne: well, you are to call at all the Alehouſes, and bid them that are drunke get them to bed.

Watch. How if they will not?

Dogb. Why then let them alone till they are ſober, if they make you not then the better anſwere, you may ſay, they are not the men you tooke them for.

Watch. Well ſir.

Dogb. If you meet a theeſe, you may ſuſpect him, by vertue of your office, to be no true man: and for ſuch kinde of men, the leſſe you meddle or make with them, why the more is for your honeſty.

43. *bid them*] *bid thoſe* Q, Cap. Steev. Var. Coll. Dyce, Wh. Sta. Cam. Huds. 52. *office*] *oflice* F_2.

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persons to the sherife, who shall keepe them in prison untill they bee duely delivered; or else the watchmen may deliver such person to the constable, and so to convey them to the Justice of peace, by him to be examined, and to be bound over, or committed, untill the offendours be acquitted in due manner.'—Dalton's *Countrey Justice*, 1620.

41. sleeping] HALLIWELL (*Memoranda*, etc. p. 52): Compare the following curious passage in Parkes's *Curtaine-Drawer of the World*, 1612: 'not many nights since, when we had walked all our stations, from the first bounds of our Wardes to the last step it contained, and had not met any incounter worthy the examination, or the Counter, from whence wee might extract or derive our customary fees, till at the last we accosted one, that by his attire and behaviour seemed to be some great personage whom we thought it not our parts to call in question, but very dutifully making our obaysance unto him, gave him the time of the night, for the which he not only gave us thankes, but also began to commend our diligence and care and good attendance, when before his face sate halfe of our company asleep, leaning their heads against their bils, and their billes against the wall.'[—p. 52, Grosart's Reprint. Dyce in his *Recollections of the Table-Talk of Samuel Rogers* (p. 53) relates the following: 'A friend of mine,' said Erskine, 'was suffering from a continual wakefulness; and various methods were tried to send him to sleep, but in vain. At last his physicians resorted to an experiment which succeeded perfectly: they dressed him in a watchman's coat, put a lantern in his hand, placed him in a sentry-box, and—he was asleep in ten minutes.'—ED.]

42. bills] JOHNSON: A 'bill' is still carried [1765] by the watchmen in Lichfield. It was the old weapon of English infantry, which, says Temple, 'gave the most ghastly and deplorable wounds.' It may be called *securis falcata*.

50–59. LORD CAMPBELL (p. 55): If the different parts of Dogberry's charge are strictly examined, it will be found that the author of it had a very respectable acquaintance with crown law. The problem was to save the constables from all trouble, danger, and responsibility, without any regard to the public safety. Now

Watch. If wee know him to be a thiefe, ſhall wee not lay hands on him.

Dogb. Truly by your office you may, but I think they that touch pitch will be defil'd: the moſt peaceable way for you, if you doe take a theefe, is, to let him ſhew himſelfe what he is, and ſteale out of your company.

Ver. You haue bin alwaies cal'd a merciful mā partner.

Dog. Truely I would not hang a dog by my will, much more a man who hath anie honeſtie in him.

Verges. If you heare a child crie in the night you muſt call to the nurſe, and bid her ſtill it.

Watch. How if the nurse be aſleepe and will not heare vs?

59. *your*] *his* F_3F_4, Rowe i.
60. *bin*] *beene* QF_4.
61. *by my*] *for my* Rowe.

there can be no doubt that Lord Coke himself could not have defined more accurately, than in these lines, the power of a peace-officer.

52. **meddle or make**] W. A. WRIGHT: A common alliterative expression, of the kind which has a great charm for those who cannot invent phrases for themselves.

53. **the more is**] For the ellipsis of *it*, see II, ii, 18.

57. **defil'd**] 'He that toucheth pitch shall be defiled therewith.'—*Ecclesiasticus*, xiii, 1.

63, 64. **If . . . still it**] CAPELL (p. 128): The interference of Verges in his learned brother's department, perplexed the editor something; but looking forward a little, he saw the cause of it: This fine 'charge' was a standing piece of wit of good Dogberry's, known to Verges as having often been treated with it: he retails an article in a fear his partner should miss it, and himself and company lose the rich conceit it is follow'd by.

63. **a child crie**] STEEVENS: It is not impossible but that a part of this scene was intended as a burlesque on *The Statutes of the Streets*, imprinted by Wolfe, in 1595. Among these I find the following: '22. No man shall blowe any horne in the night, within this citie, or whistle after the houre of nyne of the clock in the night, under paine of imprisonment.—23. No man shall use to go with visoures, or disguised by night, under like paine of imprisonment.—24. Made that night-walkers, and evisdroppers, have like punishment.—25. No hammer-man, as a smith, a pewterer, a founder, and all artificers making great sound, shall not worke after the houre of nyne at night, etc.—30. No man shall, after the houre of nyne at night, keepe any rule, whereby any such suddaine outcry be made in the still of the night, as making any affray, or beating his wyfe, or servant, or singing, or revyling in his house, to the disturbaunce of his neighbours, under payne of iii s. iiii d.' etc. etc.

65. **How if**, etc.] JACOX (ii, 7): There are people who delight in mooting points after this sort, whether or not there be a Dogberry at hand to determine them. [Hereupon, from this as a text, there follow in this entertaining volume illustration after illustration, drawn from literature, old and new.—ED.]

Dog. Why then depart in peace, and let the childe wake her with crying, for the ewe that will not heare her Lambe when it baes, will neuer anſwere a calfe when he bleates.

Verges. 'Tis verie true.

Dog. This is the end of the charge: you conſtable are to preſent the Princes owne perſon, if you meete the Prince in the night, you may ſtaie him.

Verges. Nay birladie that I thinke a cannot.

Dog. Fiue ſhillings to one on't with anie man that knowes the Statues, he may ſtaie him, marrie not without the prince be willing, for indeed the watch ought to offend no man, and it is an offence to ſtay a man againſt his will.

Verges. Birladie I thinke it be ſo.

Dog. Ha, ah ha, well maſters good night, and there be anie matter of weight chances, call vp me, keepe your

70. *he bleates*] *it bleats* F_3F_4, Rowe i, Var. '21.
72. *you conſtable*] *you, constable,* Pope.
75. *a cannot*] QF_2F_3, Knt, Coll. Dyce, Wh. Sta. Cam. *I cannot* F_4, Rowe i. *he cannot* Rowe ii. et cet.
77. *Statues*] *ſtatutes* QFf, Rowe, Cap. Coll.
81. *Birladie*] *By'r-lady* Cap.
82. *Ha, ah ha,*] F_2F_3, Wh. ii. *Ha ah ha,* Q. *Ha, ah, ha,* F_4, Cam. *Ha, ah-ha!* Dyce, Huds. *Ha, ha, ha!* Rowe et cet.
82, 86, 105. *maſters*] *maiſters* F_2.
82. *and there*] *an there* Pope et seq.

70. **he bleates**] BOSWELL (*Var.* 1821) unwisely followed the Third Folio in changing 'he' to *it*. It is dangerous to meddle with any word of Dogberry. The sequence of '*it* baes' and '*he* bleates' is in character.—ED.

74. **you may staie him**] MISS GRACE LATHAM (*Sh. Jahrbuch*, xxxii, 143): The authorities in that age of conspiracy were very jealous of all unexplained travelling, mysterious conferring, and moving about after dark.

77. **Statues**] Unquestionably, Dogberry's own word, let the reading of the Qto, or of innumerable Quartos, be what it may.—ED.

77, 78. **without**] For this use, where we should now use *unless*, see ABBOTT, § 120.

82. **Ha, ah ha,**] I doubt that this is meant to express laughter. An element of humour in Dogberry's character strikes me as discordant; the heavy cares of office are too serious to permit, from his lips, any cackling laughter. It is the *aha!* of triumph over Verges, with the intonation of *I told you so.*—ED.

83. **call vp me**] W. A. WRIGHT: For this transposition of the pronoun for the sake of emphasis, see *Jul. Cæs.* I, iii, 134: '*Cass.* Cinna, where haste you so? *Cinna.* To find out you.'

83, 84. **keepe . . . your owne**] MALONE: This is part of the oath of a grand-juryman; and is one of many proofs of Shakespeare's having been very conversant,

fellowes counsailes, and your owne, and good night, come neighbour.

Watch. Well maſters, we heare our charge, let vs go ſit here vpon the Church bench till two, and then all to bed.

Dog. One word more, honeſt neighbors. I pray you watch about ſignior *Leonatoes* doore, for the wedding being there to morrow, there is a great coyle to night, adiew, be vigitant I beſeech you. *Exeunt.*

Enter Borachio and Conrade.

Bor. What, *Conrade?*

Watch. Peace, ſtir not.

Bor. *Conrade* I ſay.

Con. Here man, I am at thy elbow.

Bor. Mas and my elbow itcht, I thought there would a ſcabbe follow.

Con. I will owe thee an anſwere for that, and now forward with thy tale.

Bor. Stand thee cloſe then vnder this penthouſe, for it

84. *fellowes*] *fellows* F_3F_4. *fellow's* Pope, +. *fellows'* Han. et cet.
counſailes] QF_2. *counſel* F_4, Rowe, Pope, Han. *counſells* Theob. et cet.
91. *coyle*] *coile* F_2. *coil* F_3F_4 et seq.
92. *vigitant*] *vigilant* Ff, Rowe, +, Var. Ran. Knt.
92. Exeunt] Eeunt F_2. *Exeunt* Dogb. and Verg. Pope.
93. Scene V. Pope, +.
Borachio] borachio F_2.
95, 105. Watch] 2. W. Cap.
[Aside. Rowe.
98. *Mas*] *Maſs* F_3F_4.
101. *with*] Om. Rowe i.

at some period of his life, with legal proceedings and courts of justice.—W. A. WRIGHT: The exact words of the oath at present are: 'The Queen's counsel your Fellows and your own you shall observe and keep secret.'

91. **coyle**] DYCE (*Gloss.*): Bustle, stir, tumult, turmoil.

98. **Mas**] That is, *by the mass.*

98. **elbow itcht**] HALLIWELL: It is just possible that there may be here an allusion to some provincial proverbial saying that something will follow if the elbow itches. 'From the itching of the nose and elbow, and severall affectings of severall parts, they make severall predictions too silly to be mentioned, though regarded by them.'—*Demonologie*, 1650, ap. Brand. [In *Macbeth* it is the thumb of one of the Witches which itches.—ED.]

99. **scabbe**] A term of gross contempt, still in current use in this country, applied to those who refuse to join their fellow-workmen in a strike. Of course, it is used with a double meaning, in the present passage.—ED.

102. **Stand thee**] See 'run thee,' III, i, 3.

102. **penthouse**] HALLIWELL: This is an open shed or projection over a door

driffels raine, and I will, like a true drunkard, vtter all to thee.

Watch. Some treaſon maſters, yet ſtand cloſe.

Bor. Therefore know, I haue earned of *Don Iohn* a thouſand Ducates.

Con. Is it poſſible that anie villanie ſhould be ſo deare?

Bor. Thou ſhould'ſt rather aske if it were poſſible anie villanie ſhould be ſo rich? for when rich villains haue neede of poore ones, poore ones may make what price they will.

Con. I wonder at it.

Bor. That ſhewes thou art vnconfirm'd, thou knoweſt that the faſhion of a doublet, or a hat, or a cloake, is nothing to a man.

Con. Yes, it is apparell.

Bor. I meane the faſhion.

103. *driffels*] *drizles* F_3F_4.
raine] QF_2. *rain* F_3F_4.
105. [Aside. Johns.
106. Don] *Dun* Q.
110. *villanie*] *villain* Warb. Walker (*Crit.* ii, 46), Dyce, ii, iii, Huds.

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or shop, forming a protection against the weather. The house in which Shakespeare was born had a penthouse along a portion of it. [Its pronunciation may be gathered from Lord Burghley's letter quoted above at the first line of this Scene; and also from Hollyband's *Dictionarie*, 1593, where we find: '*Auvent*, an arbour, a shadowing place: *m. Se pourmener soubs les Auvens*, to walke vnder pentices.'—ED.]

103. **true drunkard**] STEEVENS supposes that 'it was on this account that Shakespeare called' this character, Borachio, from the Spanish word for *drunkard;* and Steevens evidently inferred that Borachio really was a drunkard. He may have been; but this passage does not prove it. That there is an allusion to the meaning of his own name, is possible, but it is certain, I think, that the chief allusion is to the fact, expressed in the familiar *in vino veritas*, that a 'true drunkard will utter all.'—ED.

105. **yet stand close**] There is humour in this 'yet.'—ED.

110. **villanie**] WARBURTON: The sense absolutely requires us to read, *villain*. STEEVENS: The old reading may stand. [Warburton's dogmatic assertion prevailed with both WALKER and DYCE, who failed to note that Borachio is merely repeating Conrade's identical words, except the last one 'dear,' which he changes to 'rich.' THEOBALD (Nichols, *Illust.* ii, 302) proposed to read 'any villainy should be so *cheap*.' But this was in Theobald's salad-days; he did not repeat it in his edition.—ED.]

114. **vnconfirm'd**] CAPELL (p. 129): That is, a noviciate in roguery, one not *confirm'd* in it. R. G. WHITE: Though 'unconfirmed' may mean 'not fixed in the ways of the world,' it seems to me more than probable that Shakespeare wrote *unconformed*—to the world, of course.

Con. Yes the faſhion is the faſhion.

Bor. Tuſh, I may as well ſay the foole's the foole, but ſeeſt thou not what a deformed theeſe this faſhion is?

Watch. I know that deformed, a has bin a vile theefe, this vii. yeares, a goes vp and downe like a gentle man: I remember his name.

Bor. Did'ſt thou not heare ſome bodie?

Con. No, 'twas the vaine on the houſe.

122, 123. *a has...a goes*] QFf, Knt, Coll. Dyce, Wh. Sta. Cam. *he has...he goes* Rowe et cet.

123. *this vii. yeares*] *this seven yeares* F_3F_4, Rowe, Pope, Theob. i, Han. Wh. ii. *these seven years* Theob. ii, Warb. Johns. *these seven year* Var. '78, '85, Ran. *this vii. yeere* Q. *this seven year* Cap. et cet.

123 *gentle man*] Q. *gentle-man* F_2. *gentleman* F_3F_4.

126. *vaine*] *vane* QFf.

122. **Watch**] Inasmuch as, in line 162, it is the First Watchman who refers to 'one deformed,' CAPELL inferred that is the same who now speaks, and according printed 'I Watch'; and also marked it as an 'aside.'

122. **that deformed**] FLEAY (*Introd. to Sh.'n Study*, p. 23): The Deformed mentioned here, and in V, i, 318, is of course an allusion to Shakespeare himself. [This remark I am at a loss to understand, otherwise than on the supposition that it is based on the monstrous idea, drawn from a perverted interpretation of the Thirty-seventh *Sonnet*, that Shakespeare was lame. No explanation is given us of the 'lock' which Shakespeare 'of course' wears, nor of the remarkable 'key in his ear.' But Fleay goes on to tell us that 'a vile thief these seven year' 'indicates the time that [Shakespeare] had been stealing, instead of inventing his plots.' At least, it is a comfort to know 'he goes up and down like a gentleman.'—ED.]

123. **this vii. yeares**] A number used merely to designate an indefinite term,—familiar enough to the readers of Scottish ballads.

123. **a goes vp and downe**] DEIGHTON: Instead of being locked up, as he ought to be, in jail.

126. **vaine**] WALKER (*Crit.* iii, 31): Read *raine*. See above, 'it drizzles rain.' I know not whether the spelling *vaine* for *vane* was uncommon; if it was, this would be another argument in addition to internal evidence. Minshieu (ed. 2, 1627, the edition I have consulted) has both *vaine* and *vane*, each in its place according to the order of the letters; and in the only other two passages of Shakespeare beside the present, in which the indices mention it as occurring, it is spelt in the Folio *vane* [III, i, 71, above] and *veine* (*Love's Lab. L.* IV, i, 97; 'What veine?' This part of *Love's Lab. L.* is most corruptly printed in the Folio.) I do not remember noticing the spelling *vaine* in other old books.—DYCE (ed. ii): But Walker was not aware of the very strong objection to his ingenious reading which is furnished by the Qto [see *Text. Notes*, line 103, and the present line.] Now properly speaking, there is only one old text of this play,—that of the Qto; from which, beyond all doubt, that of the Folio was printed (with a few omissions, and a few slight changes, mostly for the worse). [But neither Walker nor Dyce was aware that Halliwell mentions a copy of the First Folio 'which reads *raine*, a

Bor. Seeſt thou not (I ſay) what a deformed thiefe this faſhion is, how giddily a turnes about all the Hot-blouds, betweene foureteene & fiue & thirtie, ſometimes faſhioning them like *Pharaoes* ſouldiours in the rechie painting, ſometime like god Bels prieſts in the old Church window, ſometime like the ſhauen *Hercules* in

128. *is,*] *is?* Theob. et seq.
giddily] *giddy* Rowe i.
a turnes] QFf, Coll. Dyce, Wh. Cam. *he turns* Rowe et cet.
128, 129. *Hot-blouds*] *hot bloods* Cap. et seq.
129. *ſometimes*] QFf, Rowe, +, Cap. Dyce i, Sta. Cam. *sometime* Var. '78 et cet.
130. *rechie*] QFf. *rechy* Rowe, Pope. *reachy* Theob. Warb. *reeky* Cam. i. *reechy* Han. et cet.
131. *ſometime*] *sometimes* F_3F_4, Rowe, +.
like] *lik* F_2.
god] *the God* Pope, +.
god Bels] *god-Bell's* F_3F_4, Rowe.
132. *ſometime*] *ſomtime* F_2. *sometimes* Rowe, +.

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curious variation,' Halliwell continues, 'just worth noticing.' It would be not uninteresting to trace this copy. It is not mine.—ED.]

129. **foureteene**] It must be acknowledged that this seems an early age at which to figure as a 'Hot-blood,' be it as a soldier of Pharaoh, a priest of Bel, or a shaven Hercules. But, then, we must remember the old shepherd in *The Winter's Tale* (III, iii, 66) started the career four years earlier, which is so extremely precocious in reference to the pranks he specifies that some of the commentators were forced to interfere, and twist his ten years into thirteen, sixteen, and nineteen years respectively. No one, however, has thought it worth while for propriety's sake to interfere here.—ED.

129. **sometimes**] DYCE (ed. ii.): The old eds. have 'sometimes;' but see what follows.

130. **rechie**] POPE'S notes are rare; there are but seven which can be fairly so considered in this play; one of them is on the present word, which he defines as 'valuable,' on what ground no one has been able to discover. HANMER (*Gloss.*) rightly defined it as 'smoaky or soiled with smoak.'

131. **god**] STAUNTON reads *good*; evidently a misprint, else there would have been a note on it.—ED.

131. **Bels priests**] STEEVENS: Alluding to some awkward representation of the story of Bel and the Dragon, in the Apocrypha.

132. **shauen Hercules**] WARBURTON: This means Sampson, the usual subject of old tapestry. . . . What authorised the poet to give this name to Sampson was the folly of certain Christian mythologists, who pretend that the Grecian Hercules was the Jewish Sampson.—EDWARDS (p. 161): However barbarous the workmen of the common Tapestry may have been, I fancy, they were hardly so bad 'Christian mythologists,' as to draw Sampson (not with the jaw-bone of an ass, but) with a massy club.—HEATH (p. 107): This same 'shaven Hercules' is most certainly no other than the Grecian Hercules himself, when he was shaven, and dressed like a woman, and set to work at the distaff by his Lydian mistress, Omphale.—HALLIWELL: The story of Hercules was represented [as well as that of Sampson], for in an inventory

the ſmircht worm eaten tapeſtrie, where his cod-peece ſeemes as maſſie as his club.

Con. All this I ſee, and ſee that the faſhion weares out more apparrell then the man; but art not thou thy ſelfe giddie with the faſhion too that thou haſt ſhifted out of thy tale into telling me of the faſhion?

Bor. Not ſo neither, but know that I haue to night wooed *Margaret* the Lady *Heroes* gentle-woman, by the

133. *ſmircht*] *smirch* Warb. *smirtcht* Cap.
worm eaten] *worm-eaten* QFf (*worm-eatan* F_4).
134. *club.*] *club?* Han.
135. *and ſee*] *and I see* Q, Coll. Dyce, Wh. Sta. Cam.
137. *too*] Om. Rowe, Pope, Han.
140. *gentle-woman*] *gentlewoman* F_3.

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of the 'hangings' at Kenilworth Castle, 1588, the original MS of which is preserved at Penshurst, there is mentioned: 'six peeces of the historie of Hercules, being all in depth v. Flemishe ells 3. quarters,' etc. It is worthy of remark that Sir Philip Sydney speaks of a representation of Hercules, when spinning for Omphale, in which the 'great beard' is retained: 'So in *Hercules* painted with his great beard and furious countenance in a womans attire, spinning at *Omphales* commandement, it breedes both delight and laughter'[—*Defence of Poesie*, p. 515, ed. 1598.]—BRAE (p. 146): The real allusion is evidently to the Hercules Gallus, about which there is a long description in one of Lucian's minor treatises. This, the French Hercules, was an emblem of eloquence, and was represented as a BALD old man with a *huge club!* And although Lucian does not exactly say that he saw it in old tapestry, yet he does describe it from having seen it *in a picture*. [A *bald* old man is not a 'shaven' one. Had the tapestry picture been really intended for the Gallic Hercules, it is far, very far from likely that Borachio, or any one else, would have recognized it. Lucian thus describes him: 'The Gauls call Hercules, in their own tongue, Ogmius; his appearance they describe as monstrous,—in their eyes, he is an extremely old man, with a bald forehead, and his remaining hair white, his skin wrinkled, and tanned to the very blackest hue (*διακεκαυμένος ἐς τὸ μελάντατον*), like men who have grown old in a seafaring life. You would suppose that he was Charon, or Iapetus from lower Tartarus, or anything rather than Hercules; but, while he is thus represented, they give him the equipment of Hercules, the lion's skin, and the club in his right hand,' etc.—*Opera*, iii, 129, ed. Jacobitz, 1881. It is to be feared that Brae had not before him the original Greek.—ED.]

135. and see] I prefer the Folio here, to the Qto.

137. shifted out of] DEIGHTON: In this phrase, the play upon words is still kept up, as though he had *shifted out of* a garment.

139–142. FRANZ HORN (i, 270): It is well that the action of this plot is not carried on upon the stage, but is only narrated by Borachio to his companion. If the deception were carried on before our eyes, we should be far less ready to forgive Don Pedro and his favourite for allowing themselves to be so beguiled; as it is, our fancy comes into play as we listen, and we are ready to believe it possible that they should be deceived.

name of *Hero*, ſhe leanes me out at her miſtris chamber-vvindow, bids me a thouſand times good night: I tell this tale vildly. I ſhould first tell thee how the Prince *Claudio* and my Maſter planted, and placed, and poſſeſſed by my Maſter *Don Iohn*, ſaw a far off in the Orchard this amiable incounter.

Con. And thought thy *Margaret* was *Hero?*

Bor. Two of them did, the Prince and *Claudio*, but the diuell my Maſter knew ſhe was *Margaret* and partly by his oathes, which first poſſeſt them, partly by the darke night which did deceiue them, but chiefely, by my villanie, which did confirme any ſlander that *Don Iohn* had made, away vvent *Claudio* enraged, ſwore hee vvould meete her as he was apointed next morning at the Tem-

141. *miſtris*] *Mistress's* Rowe, +, Var. Ran. *mistress'* Cap. Mal. et seq.
143. *vildly.*] *vildly* Q. *vildly*—Rowe, +. *vilely*—Han. Johns. *vilely:* Cap.
144, 145, etc. *Maſter*] *Maiſter* F_2.
145. *a far*] F_2F_3, Theob. Warb. Johns. *a farre* Q. *far* Pope, Han. *afar* F_4, Rowe et cet.
147. *thy*] Ff, Rowe, Pope, Han. Knt. Wh. i. *they* Q, Theob. et cet.
149. *diuell*] *devil* F_3F_4.
154. *apointed*] *appointed* F_3F_4.

141. **leanes me**] The familiar ethical dative, for which, if necessary, see ABBOTT, § 220.

142. **a thousand times good night**] This is not exactly in accordance with Don John's promise, which was that Don Pedro and Claudio should see Hero's 'chamber-window entered.' Here, the interview is represented as over. Nor does Claudio at any time say that he saw more than Hero talking with a man out at her chamber-window; it was this sight which prepared his mind to accept as true Borachio's subsequent false statements, whereof we are happily spared the hearing, but we should be willing to concede their influence in mitigating our condemnation of Claudio's conduct.—ED.

144. **possessed**] That is, *informed, instructed.* Antonio, referring to Shylock, asks Bassanio: 'Is he yet possessed How much we would.' It is quite possible that there may be also here the sense of demoniac possession, inasmuch as Borachio refers in his next sentence to 'the devil, my master.'—ED.

146. **incounter.**] MARSHALL: Borachio is a long time telling his story, and it is evident that Conrade is naturally impatient; so that it is very likely that, if Borachio paused at this point, he would interpose a suggestion rather than a question, especially as the point of the story must have been clear to him. On this account I should prefer to put a break at the end of Borachio's speech, and to adopt 'thy' of F_1 *without* the note of interrogation.

147. **thought thy Margaret**] The majority of the editors have here preferred the Qto: 'thought *they*, Margaret.' A choice between the two readings is not easy; the preponderating weight, however, in favour of 'thy' is, with me, the possibility of a contemptuous tone; 'And thought *thy* Margaret, forsooth, was Hero!'—ED.

ple, and there, before the whole congregation ſhame her with vvhat he ſaw o're night, and send her home againe vvithout a husbaud.

*Watch.*1. We charge you in the Princes name ſtand.

*Watch.*2. Call vp the right maſter Conſtable, vve haue here recouered the moſt dangerouspeece of lechery, that euer vvas knowne in the Common-wealth.

*Watch.*1. And one Deformed is one of them, I know him, a vveares a locke.

156. *he ſaw*] *he had seen* Cap.
157. *husbaud.*] F_1.
158. [Starting out upon them. Cap.
161. *in the*] *in a* F_3F_4, Rowe i.
163. *a wears*] QFf, Knt, Coll. Dyce, Wh. Sta. Cam. *he wears* Rowe et cet.

159. **right master**] DEIGHTON: 'Right' seems to be used here as an adverb, as in such phrases as 'right honourable,' 'right worshipful.'

163. **locke**] CAPELL (p. 134): Writers, prosemen, and versemen, banter the men of dress of that time, for a lock of hair, hanging below the rest, which they cherish'd and curl'd nicely, and call'd—a love-lock.—MALONE: Fynes Moryson, in a very particular account of the [personal appearance] of Lord Mountjoy, says that his hair was 'thinne on his head, where he wore it short, except a locke vnder his left eare, which he nourished the time of this warre [the Irish War, 1599], and being wouen vp, hid it in his necke vnder his ruffe.'—*Itinerary*, Part II, p. 45. The portrait of Sir Edward Sackville, Earl of Dorset, painted by Vandyck, (now at Knowle,) exhibits this lock with a large knotted ribband at the end of it. It hangs under the ear on the left side, and reaches as low as where the star is now worn by Knights of the Garter.—NARES: Charles the First, and many of his courtiers, wore these love-locks; nor did he cut his off till the year 1646. Against this fashion Prynne wrote a treatise, called *The Unlovelyness of Love-locks*, in which he considered them as very ungodly. He speaks of them also in his *Histrio-mastix*, with detestation: 'And more especially in long, unshorne, womanish, frizled, love-provoking haire, and love-lockes, growne too much in fashion with comly pages, youthes, and lewd, effeminate, ruffianly persons.' HALLIWELL remarks that this passage 'deserves quoting, because Prynne there assigns the habit of wearing these love-locks to *ruffianly persons*, a testimony which affords a valuable illustration of Dogberry's reason for producing it against the prisoner.' Halliwell further notes the statement of an anonymous critic, that it appears from Manzoni's *I promessi Sposi* 'that in the sixteenth century, in Lombardy, the wearing of a lock of hair was made highly criminal, merely because it was considered the testimony of lawless life led by the young men of the day.' STAUNTON quotes the passage from Manzoni, from which it appears that these locks were by no means braided love-locks, but a mass of hair sufficient to draw over the face like a vizor. MARSHALL remarks: 'It is curious that the only survival of this custom of love-locks, apparently, should be among the so-called dangerous classes. It was the practice of thieves, in our own time, to wear the hair very short with the exception of one lock, called a "Newgate Knocker," which curled round the ear.' NARES further remarks that it was originally a French custom: 'will you bee Frenchefied with a loue-

Conr. Maſters, maſters.

Watch.2. Youle be made bring deformed forth I warrant you,

Conr. Maſters, neuer ſpeake, vve charge you, let vs obey you to goe vvith vs.

Bor. We are like to proue a goodly commoditie, being taken vp of theſe mens bils.

164. *maſters.*] *masters*,—Theob. et seq.

167. *Maſters,*] *Masters*,—Theob. et seq.

167, 168. *neuer ſpeake...vs*] 1 Watch. *Never speak...us.* Theob. et seq.

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lock downe to your shoulders, wherein you may weare your mistresse fauour?'—Greene's *Quippe for an Vpstart Courtier* [p. 247, ed. Grosart. Greene further refers with such particularity to love locks in connection with a certain set of men in London, that it almost seems as though the allusion 'to one Deformed' might bear a significance now lost to us, but known to Shakespeare's audience. 'Is there not heere resident about *London*, a crew of terryble Hacksters *in the habite of Gentlemen, wel appareld* [Italics mine], and yet some weare bootes for want of stockings, with a locke worne at theyr lefte eare for their mistresse favour, his Rapyer *Alla reuolto*, his Poynado pendent ready for the stab, and *cauilevarst* like a warlike *magnifico*.'—*Defence of Conny-Catching*, 1592 p. 76, ed. Grosart. SCHMIDT, in his edition of Tieck's *Translation* (p. 252), says that 'fops were wont to wear roses, ribbons, locks of their mistress's hair, and occasionally their shoe-strings, passed through holes bored in their ears;' he grew in knowledge before he published his *Lexicon*.

I have nowhere seen any cause given for this custom. Its origin seems, however, to be distinctly intimated in Sir Philip Sidney's *Astrophel and Stella*, where in *Sonnet liv*, we find: 'Because I breathe not love to every one, Nor doe not vse set colours for to wear, Nor nourish special locks of vowèd hair,' etc. (Arber's *English Garner*, i, p. 530). If the locks were thus 'vowèd' we have the explanation of the mistress's favour wherewith they were decorated; and the fashion is changed from something fantastic and ridiculous into what is, in its inception, sentimental and chivalric, and by no means devoid of a certain charm.—ED.]

167, 168. **neuer speake . . . vvith vs**] To THEOBALD belongs the credit of giving these words to one of the Watchmen, to whom they clearly belong. 'It is evident,' he says, 'that Conrade is attempting his own justification, but is interrupted in it by the impertinence of the men in office.'

167. **obey**] WHITER (p. 121): Is 'obey' meant to allude by way of mistake to the legal phrase *abeyance?* In Jonson's *Bartholomew Fair*, Mistress Overdo says: 'I am content to be in abeyance, sir, and governed by you.' [I, p. 390, ed. Gifford.]

169, 170. **commoditie . . . taken vp . . . bils**] MALONE: Here is a cluster of conceits. 'Commodity' was formerly, as now, the usual term for an article of merchandise. To 'take up,' besides its common meaning,—to *apprehend*,—was the phrase for obtaining goods on credit. 'If a man is thorough with them in honest taking up,' says Falstaff, 'then they must stand upon security,' *2 Hen. IV:* I, ii, 45. We have the same conceit in *2 Hen. VI:* IV, vii, 135: 'My lord, when shall we go

Conr. A commoditie in question I warrant you, come vveele obey you. *Exeunt.* 171

[*Scene IV.*]

Enter Hero, and Margaret, and Vrſula.

Hero. Good *Vrſula* wake my coſin *Beatrice*, and deſire her to riſe..

Vrſu. I will Lady.

Her. And bid her come hither. 5

Vrſ. Well.

Mar. Troth I thinke your other rebato were better. 7

Scene VI. Pope, +. Act IV. Spedding. Scene IV. Cap. et seq. Leonato's House. Pope. Hero's Appartment in Leonato's House. Theob.

6. [Exit. Han.

7. *rebato*] QFf, Rowe, Pope, Theob. Warb. Cap. Sta. *rabato* Han. et cet.

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to Cheapside, and take up commodities upon our bills?' [but with a very different meaning.—ED.]

171. **in question**] STEEVENS: That is, a commodity subject to judicial trial or examination. [The present phrase has not precisely the same meaning as, 'who now Has these poore men in question.'—*Wint. Tale*, V, i, 242; although it is so classified by Schmidt (*Lex.*).—ED.]

172. **Exeunt**] MISS GRACE LATHAM (p. 148): The constables were butts for the wit of the seventeenth and eighteenth centuries; but London remained under their care down to the establishment in 1829 of the 'New Police.' There still remains [1896], behind St Sepulchre's Church, opposite the new buildings of St Bartholomew's Hospital, Smithfield, the quaint little octagon watch-house, where the constable of the last century locked up his prisoners till he could take them before the magistrate.

1. **Margaret and Vrsula**] C. C. CLARKE (p. 313): These two may come under the denomination of 'pattern waiting-women,'—that is, the patterns somewhat surpassing the order of the women. Margaret has, perhaps, too accomplished a tongue for one of her class; she, however, evidently apes the manner of Beatrice, and, like all imitators of inferior mind, with a coarse and exaggerated character. She forms an excellent foil to her mistress from this very circumstance; and both domestics are samples of that menial equality that exists between mistress and dependent still common in Italy.

7. **your other**] MACDONALD (p. 151): When we find Margaret objecting to her mistress's wearing a certain rebato, on the morning of her wedding, may not this be intended to relate to the fact that Margaret had dressed in her mistress's clothes the night before? She might have rumpled or soiled it, and so feared discovery.

7. **rebato**] HAWKINS: An ornament for the neck, a collar-band, or kind of ruff. Fr. *Rabat*. Menage saith it comes from *rabattre*, to *put back*, because it was at first nothing but the collar of the shirt or shift turn'd back towards the shoulders.—STEEVENS: Thus, in Dekker's *Guls Hornbook*, 1609: 'Your stiffenecked rebatoes

Bero. No pray thee good *Meg*, Ile vveare this. 8

Marg. By my troth's not ſo good, and I vvarrant your coſin vvill ſay ſo. 10

Bero. My coſin's a foole, and thou art another, ile vveare none but this.

Mar. I like the new tire vvithin excellently, if the haire vvere a thought browner: and your gown's a moſt 14

8, 11, 17. Bero.] F_1.
9. *troth's*] *troth it's* Rowe ii, +, Var. Mal. Steev. Var. Knt, Coll. *troth, 's* Cap. et seq.
11. *ile*] *I'le* F_4.

(that haue more arches for pride to row vnder, then can stand vnder fiue London Bridges),' p. 211, ed. Grosart.—HALLIWELL: It was kept in shape by wire, and appears from some notices to have been properly a kind of short falling ruff, which was frequently used as a supporter for a larger ruff; and, if I mistake not, was an improvement of the device called by Stubbes 'a supportasse or underpropper.' '*Da rivolto*, turning downe, as a falling band, or a womans rabato.'—Florio's *Worlde of Wordes*, 1598, p. 96. '*Rabat*, a rebatoe for a womans ruffe,'—Cotgrave. 'A rabato for a woman's band, G. *rabat*, à *rabâtre*, id est, to fall or draw backe, because the band doth fall backe on the rabato.'—Minsheu. '*Arandèla*, rebatoes, supporters for womens ruffes.'—Percivale's *Spanish Dict.* 1599. 'Give me my rebato of cut-worke edged; is not the wyer after the same sort as the other?'—Erondelle's *Dialogues*. 'I pray you, sir, what say you to these great ruffes, which are borne up with supporters and rebatoes, as it were with poste and raile.'—Dent's *Pathway to Heaven*, p. 42. Moryson (*Itinerary*, 1617,) [Part III, Booke 4, Chap. I, p. 165] mentions that in Prussia, the men 'weare long ruffes, with rebatoes of wire to beare them vp, such as our women vse, which seemed to me lesse comely, because they were seldome made of fine cloth, as cambricke or lawne,' a passage which in itself is nearly sufficient to confirm the notion above mentioned. [It is difficult to decide whether the rebato is the collar itself or its wire support. Originally, it was probably a collar, and in the course of time was confounded with its peculiar feature, the wire support.—ED.]

9, 18. troth's] CAPELL (p. 129): The movements of this most rapid of all discoursers, Margaret, the four latter moderns [*i. e.* Pope, Theobald, Hanmer, Warburton] have thought fit to retard a little, by reading—*it's not, it's but, Clap us*, [line 42] and *with thinking* [line 79], here and in other parts of this scene; her *o'thinking* [line 79] is—on thinking; and the party's wind must be good, who can follow her as she ought in that speech's delivery. Of like rapidness is her description of the dutchess of Milan's gown. [Praise is certainly due to Capell for his keenness in attributing to a characteristic rapidity of speech in Margaret, the omission of *it* both here and in line 18. The CAMBRIDGE EDITORS observe, 'the recurrence of this phrase, "By my troth's" makes it almost certain that the omission of *it* is not a printers' error, but an authentic instance of the omission of the third personal pronoun.' WALKER (*Crit.* i, 79) refers to the omission of the first or second person in 'What means the fool, trow?' line 55; and ABBOTT, §§ 400, 401, has gathered many examples of similar omissions.—ED.]

13, 14. the haire] STEEVENS: That is, the false hair attached to the cap. [Stee-

rare faſhion yfaith, I ſaw the Dutcheſſe of *Millaines* 15
gowne that they praiſe ſo.

Bero. O that exceedes they ſay.

Mar. By my troth's but a night-gowne in reſpect of yours, cloth a gold and cuts, and lac'd with ſiluer, ſet with 19

15. *yfaith,*] *i'faith.* Pope.
18. *troth's*] *troth, it's* Pope, +, Var. Mal. Steev. Var. Knt, Coll. *troth, 's* Cap. et cet.
18. *in*] *it* Q.
19. *a gold*] *of gold* Pope, +, Var. Mal. Steev. Var. *o' gold* Cap. et cet.

vens quotes from Stubbes's *Anatomie of Abuses* to prove that women wore false hair, but he need have gone no further than Shakespeare himself, who refers to the custom in the *Mer. of Ven.* III, ii, 101; *Sonn.* 68; *Timon*, IV, iii, 144, where Steevens himself has collected many references in point.] MALONE quotes from Fynes Morison, Part III, Book 4, Chap. 2, p. 179: 'Gentlewomen virgins [he is speaking of England] weare gownes close to the body, and aprons of fine linnen, and goe bareheaded, with their haire curiously knotted and raised at the forehead, but many against the cold (as they say) weare caps of haire that is not their owne.' [The same fashion prevailed also in France; on the page preceding the one just noted, this observant traveller tells us that the French 'Gentlewomen beare vp their haire on the fore-heades with a wier, and vpon the back part of the head weare a cap of other haire then their own, ouer their cawle, and aboue that they weare a coyfe of silke, lined with Veluet, and hauing a peake downe the forehead.' I suppose the 'tire within' refers to this inner trimming of hair on the headdress, but DEIGHTON supposes that 'within' means 'in an inner room.'—ED.]

17. **that exceedes**] As in the French of to-day: 'cela surpasse!'—ED.

18. **night-gowne**] This is not what we now understand by this term. 'Dressing-gown,' which is usually given as its equivalent, belongs more to men than to women, and strikes a singularly discordant note if substituted for 'night-gown' where the latter word occurs. The Ghost of Hamlet's father, according to the First Qto, in III, iv, 102, enters in his 'night gowne'—a costume, which, from its very vagueness and suggestion of frills and airiness, and with Hamlet's 'shreds and patches' still in our ears, I should much prefer, for downright ghostliness, to 'dressing-gown,' or even at a pinch to 'pyjamas,' and we know that neither can be appropriate, for Hamlet says that his father appears 'in his habit as he lived.' So that in *Hamlet* we know that 'night-gown' must mean merely the garment which the King of Denmark wore when he was divested of his armour or of his royal robes of day-time wear. So too, 'night-gown' must have this same meaning when Lady Macbeth tells her husband, after the murder of Duncan, to get on his 'night-gown lest occasion show us to be watchers.' But when we come to feminine attire the same explanation will hardly apply. We are told that Lady Macbeth rises from her bed and throws her night-gown upon her, which is evidently the same article of clothing that Margaret here refers to, and for which the best modern equivalent that occurs to me, is *wrapper*. I speak under correction in so weighty a question.—ED.

19. **cuts**] DEIGHTON: This probably refers to the slashed sleeves of the period, which had their counterpart in the '*rased* shoes' mentioned in *Hamlet*, III, ii, 288.—W. A. WRIGHT: Apparently slashed openings in the gown which were filled in with some other material.

pearles, downe ſleeues, ſide ſleeues, and skirts, round vn- 20
derborn with a blewiſh tinſel, but for a fine queint grace-
full and excellent faſhion, yours is worth ten on't.

20. *pearles, downe ſleeues,*] *pearls down-ſleeves*, F_3F_4, Rowe, +. *pearls down sleeves*, Dyce.
skirts, round] QF_2, Theob. Warb. Johns. Knt, Cam. *skirts, round*, F_3F_4, Rowe, Pope. *skirts round* Dyce. *skirts round*, Han. et cet.

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20. **pearles, downe sleeues, side sleeues,**] STEEVENS: To remove an appearance of tautology, as 'down sleeves' may seem synonymous with 'side-sleeves' a comma must be taken out, and the passage printed thus: 'Set with pearls down sleeves, or, down *th*' sleeves.' [KNIGHT and DYCE followed Steevens in this omission of the comma after 'pearls,' and both explain that the pearls are to be set down the sleeves. HALLIWELL says that 'set with pearls' refers to the gown.] '*Side*-sleeves' mean *long* ones. So, in Greene's *Farewell to Follie*, 1591: 'as great selfe loue lurketh in a side gowne, as in a short armour.' [vol. ix. p. 250, ed. Grosart.] Again, in Laneham's *Account of Queen Elizabeth's Entertainment at Kenilworth-Castle*, 1575, the minstrels 'gooun had syde sleevez dooun to midlegge' [p. 50, Reprint 1784; on p. 49, this same minstrel is mentioned as having 'a side gooun of Kendal green;' again, on p. 16, a Poet is described as clad in a 'long ceruleoous garment, with a side and wide sleeves Venecian wize drawen up to his elboz, his dooblett sleevez under that, Crimzen.'—ED.] *Side* or *syde* in the North of England, and in Scotland, is used for *long* when applied to the garment.—REED: *Side*-sleeves were certainly *long* sleeves, as will appear from the following from Stowe's *Chronicle* [p. 530, ed. 1600, 3rd year of Henry IV, A. D. 1401]: 'This time was vsed exceeding pride in garments, gownes with deepe and broad sleeues, commonly called poke sleeues, the seruants ware thē as wel as their masters, which might wel haue bin called receptacles of ỹ deuil, for what they stole, they hid in their sleeues, whereof some hung downe to the feete, and at least to the knees, full of cuts & iagges, whereupon were made these verses [Tho. Hoccliue (in margin)], Now hath this lord ['land' ap. Stowe] but litil neede of broomes | To swepe a-way the filthe out of the street, | Syn sydē sleuēs of penẏlees gromes | Wile it vp likkē, be it drye or weet.' [p. 20, ed Furnivall, *E. E. Text Soc.* Elsewhere in this *Regement of Princes*, there is an instance where *side* means *long*: 'What help schal he, Wos sleeuēs encombrous so sydē traille, Do to his lord?' p. 18.—ED.]—R. G. WHITE (ed. i): The dress was made after a fashion which is illustrated in many old portraits. Beside a sleeve which fitted more or less closely to the arm and extended to the wrist [the down sleeve], there was another for ornament, which hung from the shoulder, wide and open [the side sleeve; this explanation is quoted, without dissent, by ROLFE, DEIGHTON, and W. A. WRIGHT, and it may be, therefore, accepted as correct.—ED.]

20, 21. **vnderborn**] CAPELL (p. 129): This is meant of the 'pearls,' that they had under them strips of 'a blueish tinsel;' and not of the gown's lining, as has been thought.—HALLIWELL: It clearly relates to the skirts, Margaret meaning to say that the skirts were trimmed with tinsel.—W. A. WRIGHT: Schmidt (*Lex.*) interprets 'underbear' in this passage 'to guard, to face, to trim.' It seems very improbable that a gown which was made of cloth of gold should be merely trimmed with 'a bluish tinsel,' and it is more likely that this was the material either of the

Hero. God giue mee ioy to weare it, for my heart is exceeding heauy.

Marga. 'Twill be heauier ſoone, by the waight of a man.

Hero. Fie vpon thee, art not aſham'd?

Marg. Of what Lady? of ſpeaking honourably? is not marriage honourable in a beggar? is not your Lord honourable without marriage? I thinke you would haue me ſay, ſauing your reuerence a husband: and bad thin-

31. *ſay, ſauing...a husband:*] QFf, Rowe. *say 'saving...a husband:'* Cam. Ktly, Rlfe, Wh. ii. *say (saving your reverence) a husband:* or *say (saving your reverence) 'a husband'*: Pope et cet.

31. *and*] Ff, Rowe. & Q. *If* Pope, +. *an* Cap. et seq.

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lining of the skirt or of a petticoat worn under it so as to set it out. [Capell evidently supposed that pearls were set everywhere, on the down sleeves, on the side sleeves, on the skirts; and that they were everywhere sewn over tinsell—a profusion not unlikely, to judge from the costumes of the ladies in Virtues print, engraved in Stubbes's *Anatomy of Abuses*, published by *The New Shakspere Soc.*; on the whole, I think his explanation of 'underborn' the least objectionable.—ED.]

21. **tinsel**] Thus, Cotgrave: '*Brocatel:* m. Tinsell; or thin cloth of gold or siluer;' and again '*Pourfileure:* f. Purfling; a purfling lace or worke; baudkin-worke; tinselling.'

21. **queint**] Thus, Cotgrave: '*Coint:* m. *cointe:* f. Quaint, compt, neat, fine, spruce, briske, smirke, smug, daintie, trim, tricked vp.'

29. **honourable in a beggar**] DEIGHTON: Probably a reference to *Hebrews*, xiii, 4: 'Marriage is honourable in all,' etc., a passage which forms part of the marriage service in the English Church.

31. **husband**] CAMBRIDGE EDITORS [reading 'say, "saving your reverence, a husband."']: Modern editions have 'say, saving your reverence, "a husband."' But surely Margaret means that Hero was so prudish as to think that the mere mention of the word 'husband' required an apology.—DEIGHTON: This note of the Cambridge Editors seems quite to miss the point. Margaret, in effect, says, I see what it is that shocks your modesty; instead of saying 'by the weight of a *man*,' I should for the sake of propriety (saving your reverence) have said 'by the weight of a *husband*;' for unless immodest thoughts put a bad construction upon honest words, you cannot at all events find anything objectionable in my amended version, 'the heavier for a *husband*.' [I cannot quite agree with Deighton in thinking that 'saving your reverence' can qualify any other word in the sentence but 'husband.' It is the apologetic phrase when an improper word is used; Margaret implies that Hero would insist upon its use before the word 'husband'; as she uttered it she laid, I think, a strong satirical emphasis on it, reserving, however, the stronger emphasis for 'husband.' In Jonson's *Tale of a Tub*, I, iv, we find: '*Lady Tub.* . . . Who, when I heard his name first, Martin Polecat, A stinking name, and not to be pronounced In any lady's presence without a reverence;' with the following note by Gifford: 'An allusion to the good old custom of apologizing for the introduction of

king doe not wreſt true ſpeaking, Ile offend no body, is there any harme in the heauier for a husband? none I thinke, and it be the right husband, and the right wife, otherwiſe 'tis light and not heauy, aske my Lady *Beatrice* elſe, here ſhe comes.

Enter Beatrice.

Hero. Good morrow Coze.
Beat. Good morrow ſweet *Hero.*
Hero. Why how now? do you ſpeake in the ſick tune?
Beat. I am out of all other tune, me thinkes.
Mar. Claps into Light a loue, (that goes without a burden,) do you ſing it and Ile dance it.

33. *the...husband?*] As a quotation, Cap. et seq.
heauier for] *heauier, for* Q.
34. *and it*] *if it* Pope, +. *an it* Cap. et seq.
36. Scene VII. Pope, +.
38, 92. *Coze*] *Cos* Rowe. *Cos* Dtn.
42. *Claps*] *Clap's* Q, Rowe i, Cap. Ran. Dyce, Wh. Cam. Rlfe. *Clap as* Rowe ii et cet.
Light a] *Light o'* Rowe ii.
43. *Ile dance*] *ile daunce* Q.

a free expression, by bowing to the principal person in company, and saying,—"Sir, *with reverence*," or, "Sir, *reverence*." '—ED.]

34. **right husband . . . wife**] That is the right husband's right wife.

35. **light and not heauy**] Great is the number of times that Shakespeare plays on the double meaning of the adjective 'light,' which, in his day, to the ordinary meanings it now bears, added that of *wanton*. I suppose he did so, not from any love of punning in general or of puns on this word in particular, but from necessity; because the class of characters, into whose mouth he generally puts this pun, is one that is especially fond of cheap and obvious plays upon words,—a class, unfortunately, not yet extinct.—ED.

42. **Light a loue**] STEEVENS: This tune is mentioned in *Two Gent.* I, ii, 83 [and with the same play upon words as here].—SIR J. HAWKINS: This is the name of an old dance tune. I have lately recovered it from an ancient MS [Hawkins gives merely the melody. KNIGHT added a bass and a few notes of accompaniment, but to me the arrangement is not as pleasing as that by Chappell, given below; of course the melody is the same in both.—ED.]

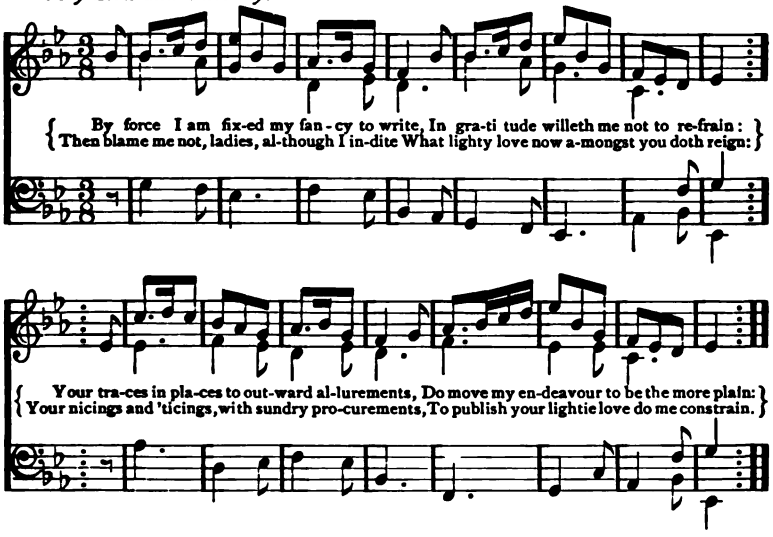
CHAPPELL (pp. 221–224): The words of the original song are still undiscovered. When played slowly and with expression the air is beautiful. In the collection of Mr George Daniel is *A very proper dittie: to the tune of Lightie loue;* which was printed in 1570 [see below]. The original may not have been quite so 'proper,' if *Light o' Love* was used in a sense in which it was occasionally employed, instead of its more poetical meaning. . . . Inasmuch as Margaret says, 'do you sing it and I'll dance it,' it appears that *Light o' Love* was strictly a *ballet*, to be sung and danced. . . . Besides the air found by Sir J. Hawkins, the air is also contained in William Ballet's MS *Lute Book*, and in *Musick's Delight on the Cithren*, 1666. HALLIWELL: The earliest notice of the tune yet discovered is in *A Gorgious Gallery of Gallant*

Beat. Ye Light aloue with your heeles, then if your 44

44. *Ye*] QFf, Hal. Cam. Dtn, Wh. ii. *Yes* Rowe, +, Cap. Var. '73. *Yea* Cap. conj. Var. '78 et cet.
aloue] Q. *alove.* Ff. *a love* Rowe i. *o' love* Rowe ii. *o' loves* Marshall conj.
44. *heeles,*] *heels!* Cap. et seq.

Inventions, 1578, where 'the lover exhorteth his lady to be constant to the tune of—Attend thee, go play thee—not *Light of Love*, lady.' The ballad, 'The Banishment of Lord Maltravers and Sir Thomas Gurney,' in Deloney's *Strange Histories*, etc., 1607, and of 'A song of the wooing of Queen Catharine by Owen Tudor, a young gentleman of Wales' are also to the tune of *Light o' Love*. [Chappell gives the words and the music of the ballad, whereof the copy was in Daniel's Collection and is referred to, above. Halliwell gives a facsimile of the ballad which is signed: 'By Leonarde Gybson' and is undated: Chappell states, as above, that it was printed in 1570, but how this date was determined he does not state. Moreover, this date will not accord with Halliwell's assertion that the earliest mention of *Light o' Love* is in 1578, if the phrase 'Lightie Love' used in Gybson's ballad be merely a corruption of *Light o' Love*, which I suppose it is. On the whole, the question is enveloped with so much vagueness that all that is left us is to take what is given, without further curiosity, and with gratitude that the question is of no importance. The following is from Chappell, p. 224:

A VERY PROPER DITTIE: TO THE TUNE OF LIGHTIE LOVE.

Very Slow and Smoothly.

By force I am fix-ed my fan-cy to write, In gra-ti tude willeth me not to re-frain:
Then blame me not, ladies, al-though I in-dite What lighty love now a-mongst you doth reign:
Your tra-ces in pla-ces to out-ward al-lurements, Do move my en-deavour to be the more plain:
Your nicings and 'ticings, with sundry pro-curements, To publish your lightie love do me constrain.

Hereupon follows the rest of the ballad of more than a hundred lines, all quite as uninteresting and commonplace as the foregoing.—ED.]

43. **burden**] CHAPPELL (p. 222): The burden of a song, in the old acceptation of the word, was the base, foot, or under-song. It is derived from *bourdoun*, a drone

husband haue ſtables enough, you'll looke he ſhall lacke no barnes.

Mar. O illegitimate conſtruction! I ſcorne that with my heeles.

Beat. 'Tis almoſt fiue a clocke coſin, 'tis time you were ready, by my troth I am exceeding ill, hey ho.

Mar. For a hauke, a horſe, or a husband?

Beat. For the letter that begins them all, H.

45. *you'll looke*] Ff, Rowe,+, Var. Cap. et cet. Ran. Mal. Knt, Wh. i. *youle ſee* Q, 49. *a clocke*] *o'clock* Theob.

base (French, *bourdon*). Thus, in Chaucer, 'This sompnour bar to him a stif burdoun, Was nevere trompe of half so gret a soun.'—[*Prologue*, 673.] Margaret says that the song goes without a burden because there was no man or men present to sing one.—NAYLOR (p. 23): The earliest 'burden' known is that in the ancient Round 'Sumer is icumen in,' of the 13th century. Here four voices sang the real music in canon to these words: 'Sumer is icumen in, Lhudè sing Cuccu,' etc., while all the time two other voices of lower pitch sing a monotonous refrain, 'Sing cuccu nu, Sing cuccu,' which they repeat *ad infinitum* till the four who sing the Round are tired. [Cotgrave gives, '*Bourdon*: m. A Drone, or Dorre-bee; also, the humming or buzzing of bees; also, the drone of a Bagpipe,' etc. Again, '*Faux-bourdon*. The drone of a Bagpipe.']

44. **Ye Light aloue**] Capell's conjecture *Yea* is plausible, but inasmuch as Beatrice addresses Margaret throughout, except in line 86, with *you*, there seems to be no need of change in view of the uniformity of Qto and Folios. *Possibly*, there is here an absorption: 'Ye ['ll] "Light o' love" with your heels.' Let those who do not understand the double meaning in Beatrice's words and in Margaret's reply, deem themselves blest in the protection afforded by their ignorance. They are perfectly innocent, maidenly remarks for the times of that Queen, who in her dying hours could find a pleasing distraction in listening to the very coarse stories of the 'Hundred Mery Tales.'—ED.

46. **barnes**] JOHNSON: A quibble between *barns*, repositories of corn, and *bairns*, the old word for children.—MURRAY (*H. E. D.*): This is the obsolete form of *Bairn*, a child; it still survives in northern English; *bairn* is the Scotch form, occasionally used in literary English since 1700.

47, 48. **scorne . . . heeles**] STEEVENS (Note on *Mer. of Ven.* II, ii, 9): That is, I recalcitrate, kick up contemptuously at the idea, as animals, throw up their hind legs. [WALKER (*Crit.* iii, 347) detects in *Ven. & Ad.*, 312, an allusion to this phrase wherein, possibly, the origin of the phrase may be found, although he does not suggest it. The lines are: 'She [the mare] puts on outward strangeness, seems unkind, Spurns at his love, and scorns the heat he feels, Beating his kind embracements with her heels.'—ED.]

50. **hey ho**] Pronounced *hay ho*.

51, 52. **For**] For other examples of 'for' used in the sense of *for the sake of, because of*, see ABBOTT, §§ 150, 151, if necessary.

51. **husband**] See II, i, 305.

52. **letter . . . H.**] JOHNSON: This is a poor jest, somewhat obscured, and not

[52. letter that begins them all, H.]

worth the trouble of elucidation. Margaret asks Beatrice for what she cries 'hey ho'; Beatrice answers, for an H, that is, for an *ache* or *pain*.—STEEVENS: Heywood among his Epigrams, 1566, has one on the letter H: '*H* is worst amongst letters in the crosserow, For if thou finde him in thine elbow, In thyne arme, or leg, in any degree, In thy hed, or teeth, in thy toe, or knee, Into what place so euer *H* may pyke him, Wher euer thou finde *ache* thou shalt not like him.'—BARRON FIELD (*Shakespeare Soc. Papers*, iii, 132): The following has hitherto escaped the commentators: 'Nor hawk, nor hound, nor horse, those letters *hhh*, But *ach* itself, 'tis Brutus' bones attaches.'—*Wit's Recreations*, 1640. Although this collection of epigrams was not published till 1640, yet its contents are both old and new. Many of them doubtless had been in vogue before the date of this play. [The verb was uniformly pronounced *ake*. The noun alone was pronounced *aitch*, or, possibly, at times *atch*; see Walker, *Vers.* p. 117.—ED.] HUNTER (i, 228–244) believes that under this *H* there is a veiled allusion to young William Herbert to whom the *Sonnets* are supposed to be dedicated; he finds, from *The Letters and Memorials of the Family of Sidney* published in 1746, that toward the close of 1599 and during the year 1600 (the date of the publication of *Much Ado About Nothing*) there were notable endeavours on the part of young Herbert's uncle, Sir Robert Sidney, to bring about, for political reasons, a match between his young nephew, then in his twentieth year, and a niece of the Lord Admiral, Charles Howard, Earl of Nottingham. But the match came to nought. The young 'Mr W. H' was wild and intractable, 'came not to court,' as one of the Sidney letters states, under date of October, 1599, 'but passed away the time in London merely in going to plays every day.' 'In writing thus, as it were,' says Hunter, 'for two descriptions of persons at once, a dramatist has a difficult task. It was necessary that Shakespeare, in this case, should steer a middle course between leaving his hero absolutely without marks of individuality by which he might be recognized, and so clearly exhibiting him that an ordinary spectator would be able to refer the character to its original. This singular introduction of the letter H, here representing *ache* to the many, and *Herbert* to the few, is one of those marks of individuality.' Between the character of Benedick and of young Herbert, Hunter finds a parallel: both were averse to matrimony, both attempted verse, both sung and both danced, and if Lord Herbert was not a downright soldier, as Benedick was, it is recorded that 'he hath been away from court these seven days in London, swaggering it among the men of war, and viewing the manner of the musters.' [Inasmuch as Benedick is portrayed by Shakespeare as an accomplished young gallant, I suppose it would not be very difficult to draw a parallel between him and dozens of the young springalds of that day, if we knew their lives intimately enough.—ED.] Hunter sums up as follows: 'what I contend for is this: that the poet was cognizant of the design to bring about the union of his noble friend with a certain noble lady, and that out of this design arose the second plot of this play, those characters and incidents which are added by the English poet to the story of Hero as he found it in Bandello. Shakespeare, however, makes the scheme successful, which is the opposite of the result of any such scheming in the real story. This is as if Shakespeare had said: Some ingenious devices have been tried and failed, I will show you how such a design might have been carried out to a successful issue; and this he has done so skilfully that the whole has an air of being perfectly in nature.' [See Appendix, *Identification of the Characters*.—ED.]

Mar. Well, and you be not turn'd Turke, there's no more ſayling by the ſtarre.

Beat. What meanes the foole trow?

Mar. Nothing I, but God ſend euery one their harts deſire.

Hero. Theſe gloues the Count ſent mee, they are an excellent perfume.

Beat. I am ſtuft coſin, I cannot ſmell.

Mar. A maid and ſtuft! there's goodly catching of colde.

Beat. O God helpe me, God help me, how long haue you profeſt apprehenſion?

Mar. Euer ſince you left it, doth not my wit become me rarely?

53. *and*] *if* Pope, +. *an* Cap. et seq.
56. *rheir*] F_1.
61. *goodly*] *a goodly* F_3F_4, Rowe, Pope, Han.
65. *left it,*] *left it;* Rowe.

53. **turn'd Turke**] STEEVENS: Hamlet uses the same expression, III, ii, 264: 'If the rest of my fortunes turn Turk with me.' And in Cook's *Green's Tu quoque:* 'This it is to turn Turk; from a most absolute, complete gentleman to a most absurd, ridiculous, and fond lover'—[p. 226, ed. Hazlitt-Dodsley. Margaret here refers to the success of the trick that has been played on Beatrice, who, if she be not utterly changed in her nature, and therefore, in love, there's no sure guide on earth or in the heavens.—ED.]

55. **trow**] LETTSOM (*Footnote to* Walker, *Crit.* i, 79): The phrase here has the same meaning, and apparently answers to the modern, *I wonder.*—W. A. WRIGHT: 'Trow' is used in questions either for 'I trow,' which is nearly equivalent to *I wonder*, or for 'trow you?' equivalent to *do you think? can you tell?* The former occurs in *Merry Wives*, I, iv, 140: 'Who's there I trow?' With the present passage compare *Cym.* I, vi, 47: 'What is the matter, trow?' HALLIWELL gives numerous examples from old plays.

56, 57. **their harts desire**] Compare *Psalms* xxi, 2. For the change from the singular 'every one' to the plural 'their,' see IV, i, 327; V, i, 40.

58, 59. **an excellent perfume**] Some preposition seems to be here lacking, either *of* or *o'*; but, perhaps, for 'an' we should read *in*, misheard by the compositors.—ED.

W. A. WRIGHT: Among the attributes of a lover, according to Burton (*Anat. of Mel.* part 3, sect. 2, memb. 4, subs. 1, p. 535, ed. 1651), were 'a long love-lock, a flower in his ear, perfumed gloves, rings, scarfs, feathers, points, etc.'

64. **apprehension**] See II, i, 75.

65. **you left it**] This 'it' does not refer to 'apprehension' with the meaning of quickness of wit, as Beatrice uses it, but to apprehension in its more usual meaning of *seeing clearly*. Thus understood, this speech of Margaret is an allusion to the deception practised on Beatrice which the latter failed to 'apprehend' or see through. I

Beat. It is not ſeene enough, you ſhould weare it in your cap, by my troth I am ſicke.

Mar. Get you ſome of this diſtill'd *carduus beuedictus* and lay it to your heart, it is the onely thing for a qualm.

Hero. There thou prickſt her with a thiſſell.

Beat. *Benedictus*, why *benedictus?* you haue some morall in this *benedictus*.

Mar. Morall? no by my troth, I haue no morall meaning, I meant plaine holy thiſſell, you may thinke per-

69. *of this*] *of the* Cap. conj.
69. beuedictus] F_1.
71. *There*] *Theere* F_2.
75. *holy thiſſell,*] *holy-thistle;* Rowe. *holy thistle.* Cap.

think Margaret replies slowly and archly: 'Ever—since—you—left it,' and then gaily and rapidly, 'doth not my wit,' etc.—ED.

68. **I am sicke**] We who have heard Beatrice's soliloquy, 'What fire is in my ears,' etc., know that she was thoroughly 'limed,' but Hero and Margaret can know it only through these confessions of Beatrice that she is sick, betraying as they do her sleepless, restless night.—ED.

69. **carduus beuedictus**] STEEVENS: Thus Coghan ['or Cogan' according to W. A. WRIGHT, whose text in the following extract is followed, as more correct than Steevens's] in his *Haven of Health*, 1584, in which there is a chapter (46) 'Of Blessed thistill.' '*Carduus benedictus*, or blessed Thistell so worthily named for the singular vertues that it hath. . . . Howsoeuer it be vsed it strengtheneth all the principall partes of the bodie, it sharpeneth both the wit and the memorie, quickeneth all the senses, comforteth the stomacke, procureth appetite, and hath a speciall vertue against poyson, and preserueth from the pestilence, and is excellent good against any kinde of feuer. . . . For which notable effects this herbe may worthily be called *Benedictus* or *Omnimorbia*, that is a salue for euery sore.'—COLLIER: It is material to give the date of the earliest edition of Cogan's work, because he tells us that the use of the *carduus benedictus* had only lately been recognized. [Herbals and medical books published during the sixteenth century and down to the middle of the seventeenth are garrulous in praise of the vertue of this plant in healing every human ailment; it would needlessly encumber these pages, to give even half of those which Halliwell cites. It was evidently one of the great medicines and lotions of the age. Margaret by the use of 'this' evidently means 'this well-known cure.' HUNTER (i, 253), from certain quotations, which he gives, deduces the theory that the herb was, as Margaret urges, especially efficacious in heart-troubles: 'About the beginning of the year 1527 Luther fell suddenly sick of a congealing of blood *about his heart* [Italics Hunter's], which almost killed him; but by the drinking of the water of Carduus Benedictus, whose virtues then were not so commonly known, he was perfectly helped.'—*Abel Redivivus*, 1651, p. 44.—ED.]

73, 74. **morall**] JOHNSON: That is, some secret meaning, like the moral of a fable.—MALONE: In the *R. of L.*, 104, the verb 'moralise' is used in the same manner: 'Nor could she moralise his wanton sight,' that is, investigate the *latent meaning* of his looks. Again, in *Tam. of Shr.* IV, iv, 78: 'but has left me here behind to expound the meaning or moral of his signs and tokens.'

chance that I thinke you are in loue, nay birlady I am not
ſuch a foole to thinke what I liſt, nor I liſt not to thinke
what I can, nor indeed I cannot thinke, if I would thinke
my hart out of thinking, that you are in loue, or that you
will be in loue, or that you can be in loue: yet *Benedicke*
was ſuch another, and now is he become a man, he ſwore
hee would neuer marry, and yet now in deſpight of his
heart he eates his meat without grudging, and how you
may be conuerted I know not, but me thinkesyou looke
with your eies as other women doe.

79. *of thinking*] *with thinking* Pope, +. *o'thinking* Cap. Var. Ran. Mal.

81. *a man,*] *a man;* Rowe.

74–80. When Beatrice accuses Margaret of having some meaning hidden under this allusion to Benedictus, Margaret sees instantly that she is gone too perilously near to betraying the plot, and she tries to throw Beatrice off the scent by a voluble gabbling on what she thinks, or might think if she chose, or might choose to think if she could, or indeed could not think at all, even if she should think her heart out with thinking, until she has succeeded in leaving Beatrice utterly bewildered, with the current of her thoughts completely diverted from herself to Benedick, so that she can only gasp out 'What pace is this thy tongue keeps?' and Margaret can with perfect truthfulness say that the gallop was a very genuine one.—ED.

83. **eates . . . grudging**] JOHNSON: I do not see how this is a proof of Benedick's change of mind. It would afford more proof of amorousness to say, 'he eats *not* his meat without grudging;' but it is impossible to fix the meaning of proverbial expressions; perhaps, 'to eat meat without grudging' was the same as, *to do as others do*, and the meaning is, 'he is content to live by eating like other mortals, and will be content, notwithstanding his boasts, like other mortals, to have a wife.'—M. MASON: The meaning is, that Benedick *is in love, and takes kindly to it.*—MALONE: The meaning, I think, is, 'and yet now, in spite of his resolution to the contrary, he *feeds* on *love*, and likes his food.'—DEIGHTON: It seems doubtful whether anything more is meant than that Benedick, in spite of his heart being touched with love, does not find himself any the worse for it.—W. A. WRIGHT: Though he is in love, he has not lost the appetite for which he was famous. I doubt Malone's interpretation. [In this extremely skilful speech of Margaret, it would have been rash and headlong, I think, to have openly asserted that Benedick was in love. There is just enough of a passing touch to create a faint impression that such is the fact, and also enough to make his case parallel to Beatrice's. It is merely the three little words: 'and yet now' that gives this impression in Benedick's case, and merely 'but methinks' in Beatrice's. In what follows there is no hidden meaning, but merely the statement of a commonplace fact. In spite of his heart, and of his oath never to marry, he eats his meat like all other men, and Beatrice, in the same way, looks with her eyes as all other women look, for a husband or for anything else. Both are mortal and, in ordinary life, will do as all mortals do. Iago, in his talk with Roderigo, brings Desdemona down to the level of common humanity, in the same way, by exclaiming: 'the wine she drinks is made of grapes.'—ED.]

Beat. What pace is this that thy tongue keepes.

Mar. Not a falſe gallop.

Enter Vrſula.

Vrſula. Madam, withdraw, the Prince, the Count, ſignior *Benedicke*, Don *Iohn*, and all the gallants of the towne are come to fetch you to Church.

Hero. Helpe to dreſſe mee good coze, good *Meg*, good *Vrſula.*

[*Scene V.*]

Enter Leonato, and the Conſtable, and the Headborough.

Leonato. What would you with mee, honeſt neighbour?

Conſt. Dog. Mary ſir I would haue ſome confidence

86. *that thy*] *thy* F_4, Rowe i.
88. Enter] Re-enter. Cap.
93. [Exeunt. Rowe. Om. QFf. Scene VIII. Pope, +. Scene V. Cap. et seq. Another Apartment in Leonato's House. Theob.
1. Enter...] Enter Leon. with Dogberry and Verges. Rowe.
4, 8, etc. Conſt. Dog.] Dogb. Rowe.
Mary] *Marry* Rowe.

87. **false gallop**] MADDEN (p. 296): Although the horse in a state of nature will walk, trot, and gallop, yet he must needs be 'paced' if he is to acquit himself well under artificial conditions, while the amble and the 'false gallop' are purely artificial movements. . . . The false gallop, or artificial canter, was denoted by the Latin term *succussatura*, and the idea of jolting would be naturally associated with that pace in the case of the straight-pasterned, thickset horse of [Shakespeare's] day. With this knowledge we understand why Touchstone calls doggerel rhymes 'the very false gallop of verses.' Sadler, in his work *De procreandis, etc. equis* (1587) gives the following account of the false gallop: 'my meaning is that your horse knows thorowly from his trot to rise to his false gallope, from his false gallope get to a swifter, and then from this swifter to descend again to his false gallope, and trot againe by turnes when and as oft as the rider shall thinke good, before you teach him to turne.' [Many quotations will be found in MURRAY'S *H. E. D.* s. v. 'gallop,' from Lord Berners in 1533 to Quarles in 1635.]

1. **Headborough**] HALLIWELL: The subsequent directions show that Verges was the Headborough. '*Headborow* signifies him that is chief of the frankpledge, and that had the principal government of them within his own pledge. And, as he was called headborow, so was he also called Burrowhead, Bursholder, Thirdborow, Tithingman, Chief-pledge, or Borowelder, according to the diversitie of speech in several places. Of this see Lambert in his Explication, etc., verbo, Centuria; Smyth *de Rep. Angl.* lib. 2. cap. 22. The same officer is now called a constable.'—Blount's *Law Dict.*, 1691.

4. **confidence**] WALKER (*Crit.* iii, 226): In *Rom. & Jul.* II, iv, 114, the Nurse says, 'I desire some confidence with you;' she means, I imagine, to say *con-*

with you, that decernes you nearely.

Leon. Briefe I pray you, for you ſee it is a buſie time with me.

Conſt. Dog. Mary this it is ſir.

Headb. Yes in truth it is ſir.

Leon. What is it my good friends?

Con. Do. Goodman Verges ſir ſpeakes a little of the matter, an old man ſir, and his wits are not ſo blunt, as God helpe I would deſire they were, but infaith honeſt as the skin betweene his browes.

Head. Yes I thank God, I am as honeſt as any man liuing, that is an old man, and no honeſter then I.

Con. Dog. Compariſons are odorous, palabras, neighbour Verges.

6. *it is*] QF_2F_3, Cap. Coll. Dyce, Wh. Sta. Cam. *'tis* F_4, Rowe et cet.
8. *ſir.*] *sir,*— Dyce ii, lii.
9, 15, etc. Headb.] Verg. Rowe.
11. *little of*] QFf, Rowe, +, Cap. Var. Ran. Mal. *little off* Cap. conj. Steev. et seq.
13. *infaith*] *in faith* Rowe.
honeſt] *as honest* Rowe ii, +.
15, 16. Mnemonic lines, Warb.

ference. So Mistress Quickly in *Merry Wives*, I, iv, 171, says, 'I will tell your worship more of the wart the next time we have confidence.' *Vice versâ*, in Shirley, *Love Tricks*, V, iii, p. 96, ed. Dyce, Jenkin, the Welshman, says, 'well, Jenkin were even best make shurneys back into her own countreys, and never put credits or conferences in any womans in the whole urld.'

5. **decernes**] Dogberry might possibly have known that there is such a word as 'decern,' although Shakespeare uses it nowhere else, but, in a modern text, *discern*, I think, would more nearly reproduce the word which Dogberry uttered.—ED.

14. **skin . . . browes**] REED: So, in *Gammer Gurton's Needle*, 1551, Dame Chat says: 'I am as true, I wold thou knew, as skin betwene thy browes.'—Hawkins, *Origin of the English Drama*, p. 230. [May it be possible that this phrase arose from the fact that it was on the forehead that the brand of shameful conduct was set?—ED.]

15, 16. **Yes . . . then I.**] WARBURTON: There is much humour, and extreme good sense under the covering of this blundering expression. It is a sly insinuation, that length of years, and the being much 'hacknied in the ways of men,' as Shakespeare expresses it, take off the gloss of virtue, and bring much defilement on the manners. For, as a great wit [Swift] says: 'Youth is the season of virtue; corruptions grow with years, and I believe the oldest rogue in England is the greatest.'—JOHNSON: Much of this is true; but I believe Shakespeare did not intend to bestow all this reflection on the speaker.—W. A. WRIGHT: No one will doubt about the humour; but for the good sense there is just as little as Shakespeare thought appropriate to Goodman Verges. Sir Andrew Aguecheek spoke even more modestly of himself. See *Twelfth Night*, I, iii, 122: '*Sir Toby.* Art thou good at these kickshaws, knight? *Sir Andrew.* As any man in Illyria, whatsoever he be, under the degree of my betters; and yet I will not compare with an old man.'

Leon. Neighbours, you are tedious.

Con. Dog. It pleaſes your worſhip to ſay ſo, but we are the poore Dukes officers, but truely for mine owne part, if I were as tedious as a King I could finde in my heart to beſtow it all of your worſhip.

Leon. All thy tediouſneſſe on me, ah?

Conſt. Dog. Yea, and 'twere a thouſand times more than 'tis, for I heare as good exclamation on your Worſhip as of any man in the Citie, and though I bee but a poore man, I am glad to heare it.

Head. And ſo am I.

Leon. I would faine know what you haue to ſay.

Head. Marry ſir our watch to night, excepting your worſhips preſence, haue tane a couple of as arrant knaues as any in Meſſina.

22. *finde in*] *find it in* Glo. Rlfe, Huds. Dtn, Wh. ii, Cla.

24. *me, ah?*] *me! ah*— Rowe i. *me, ha?* Rowe ii, +. *me! ah!* Cap. *me? ha!* Coll.

25. *and 'twere...times*] *and 't were... pound* Q; [reading *an*] Cap. Coll. Dyce, Sta. Cam. Ktly, Huds. Rlfe. *and twice a thousand times* Pope, Han.

32. *haue*] *ha* Q. *ha'* Cam. Rlfe, Wh. ii. *hath* Pope, +.

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17. **palabras**] STEEVENS: So, in the *Tam. of Shr.*, Ind. I, 5, the Tinker says *pocas pallabris*, that is, few words,—a scrap of Spanish which might once have been current among the vulgar, and had appeared, as Mr Henley observes, in *The Spanish Tragedy*: '*Pocas palabras*, mild as the lamb.' IV, p. 139, ed. Hazlitt-Dodsley.—W. A. WRIGHT: 'Palabras' may be Dogberry's blunder for *pocas palabras*, but it may not.

19. **tedious**] JACOX (ii, 13): Some experts in the art of writing fiction apparently fail to understand that the tiresomeness of a bore ought to annoy only the other persons of the story, not the reader of it. Dogberry and Shallow, for example, as a shrewd critic has remarked, impress us with a strong conviction that, if we were doomed to live with them, life would be a dreary burden; but as readers or spectators we find them infinitely amusing.

21. **the poore Duke's**] STEEVENS: This stroke of pleasantry (arising from a transposition of the epithet 'poor,') occurs in *Meas. for Meas.* II, i, 47, where Elbow says: 'I am the poor duke's constable.'

22. **find in**] See *Text. Notes* for a reading which, by an oversight, crept into the *Globe Ed.* and remained undetected by the Editors who printed therefrom.

23. **all of your**] W. A. WRIGHT: This is not one of Dogberry's blunders. See *Twelfth Night*, III, iv, 2: 'How shall I feast him? what bestow of him?' And *All's Well*, III, v, 103: 'I will bestow some precepts of this virgin.' [See ABBOTT (§ 175) for examples of *of* and *on* used almost interchangeably.]

25. **times**] Unquestionably, *pound* of the Qto is the better word.—ED.

Con.Dog. A good old man ſir, hee will be talking as they ſay, when the age is in the wit is out, God helpe vs, it is a world to ſee: well ſaid yfaith neighbour *Verges*, well, God's a good man, and two men ride of a horſe, one muſt ride behinde, an honeſt ſoule yfaith ſir, by my troth he is, as euer broke bread, but God is to bee worſhipt, all men are not alike, alas good neighbour.

Leon. Indeed neighbour he comes too ſhort of you.

Con.Do. Gifts that God giues.

Leon. I muſt leaue you.

Con.Dog. One word ſir, our watch ſir haue indeede

34–40. Mnemonic lines, Warb.

34, 35. *talking...ſay,*] *talking...say;* Pope, Han. *talking,... say;* Theob. Warb. Johns. *talking;...say,* Cap. et seq.

35. *is in the*] *is in, the* QF_4, Rowe et seq.

37. *God's*] *he's* Rowe ii,+. *Gods* Ashbee.

37. *and two*] *an two* Pope et seq.

ride of a horſe] *ride of horſe* F_2. *rides an horſe* F_3F_4, Rowe i. *ride an horse* Rowe ii,+.

44. *watch ſir*] *Watch* F_4, Rowe,+, Var. Ran.

35. **age . . . out**] HALLIWELL: The old proverb, 'when wine is in, wit is out' (Ray's *English Proverbs*, 1678) occurs at an earlier period, and in a form more nearly allied to Dogberry's version, in Heywood's *Epigrammes vppon Proverbes*, 1577,—'When ale is in, wit is out,' etc.

35. **is in the**] After 'in' there is a comma in Booth's Reprint of F_1. There is none in Vernor and Hood's Reprint of 1807, nor in Staunton's Photolithograph, nor in my original.—ED.

36. **a world to see**] STEEVENS: That is, it is wonderful to see.—HOLT WHITE: Rather, it is worth seeing. Barret, *Alvearie*, 1580, explains, 'It is a world to heare,' by 'it is a thing worthie the hearing. Audire est operae pretium.—*Horat.*'—DYCE (*Gloss.*): This expression was in use as early as the time of Skelton, who has in his *Bowge of Courte*, 'It is a worlde, I saye, to here of some.' *Works*, I, 47, ed. Dyce; and it is found even in the second volume of Strype's *Annals of the Reform.*, first published in 1725, and which must have been written only a few years earlier: 'But it was a world to consider what unjust oppressions,' etc., p. 209. [It is a common phrase, and occurs in *Tam. of Shr.* II, i, 313.]

37. **God's a good man**] STEEVENS: Thus, in the old Morality, or Interlude, of *Lusty Juventus:* 'He will say that God is a good man, He can make him no better, and say the best he can.' [p. 73, ed. Hazlitt-Dodsley.] Again, in Burton's *Anat. of Melan.:* 'there are a certain kind of people called *Coordes* . . . who worship the Divel, and alledge this reason in so doing: God is a good man and will do no harm, but the divel is bad and must be pleased, lest he hurt them.' [Pt. 3, sect. 4, memb. i, subs. 3, p. 668, ed. 1651.]—HALLIWELL: In Shakespeare's time, the term *man* was applied, with great latitude, to any allegorical or spiritual being.

37. **a horse**] The familiar use of 'a' for *one;* see a second use of it by Dogberry in IV, ii, 32.

38. **behinde**] JOHNSON: This is not out of place or without meaning. Dogberry, in his vanity of superior parts, apologizing for his neighbour, observes that 'of two men on a horse, one must ride behind.' The *first* place of rank or understanding can belong but to *one*, and that happy *one* ought not to despise his inferior.

comprehended two aſpitious perſons, & we would haue them this morning examined before your worſhip.

Leon. Take their examination your ſelfe, and bring it me, I am now in great haſte, as may appeare vnto you.

Conſt. It ſhall be ſuffigance. (*Exit.*

Leon. Drinke ſome wine ere you goe: fare you well.

Meſſenger. My Lord, they ſtay for you to giue your daughter to her husband.

Leon. Ile wait vpon them, I am ready.

Dogb. Goe good partner, goe get you to *Francis Seacoale*, bid him bring his pen and inkehorne to the Gaole: we are now to examine thoſe men.

45. *aſpitious*] *auspicious* Rowe ii, +, Dyce ii, iii, Huds.
48. *as may*] *as it may* Q, Steev. Var. Coll. Dyce, Sta. Cam. Ktly.
49, (Exit] Om. Rowe.
50. [Enter a Messenger. Rowe.
53. *them, I*] *them. I* F_3F_4, Rowe. [Ex. Leon. Rowe. Exeunt Leonato. Johns.
54. Sea-] See- Ff.
55. *Gaole*] *Goale* F_3. *Goal* F_4. *jail* Pope.
56. *examine*] Ff, Rowe, Wh. Rlfe, Dtn. *examination* Q, Cap. et cet.
thoſe] *theſe* Q, Cap. Var. Ran. Mal. Steev. Var. Knt, Cam. Ktly, Wh. ii.

54. **Francis Seacole**] See III, iii, 12, where, possibly, this same Francis is called George; in both places his qualifications as a writer are referred to.

56. **examine**] R. G. WHITE (ed. i): The blunder in the Qto is entirely out of place in Dogberry's mouth; it is not of the sort which Shakespeare has made characteristic of his mind. Dogberry mistakes the significance of words, but never errs in the forms of speech; he is not able to discriminate between sounds that are like without being the same; but he is never at fault in grammar; and this putting of a substantive into his mouth for a verb is entirely at variance with his habit of thought. His blunders are those of pretending ignorance and conceited folly. If he would but use a vocabulary suited to his capacity, and talk only about what he understands, his speech might be without ideas, but it would also be without faults. Often as there was occasion for him to utter a falsely constructed sentence or misuse the parts of speech, Shakespeare never makes him do so; unless we are to believe the evidence of the unauthentic against that of the authentic copy, that this is a solitary instance of such incongruity.—ROLFE: It may be added in support of the folio that Dogberry has just used the verb correctly in line 46.—W. A. WRIGHT: As to White's remark that Dogberry 'never errs in the forms of speech,' it may be noted that he has just used 'suffigance' for *sufficient*, and though a nonsense word it is substantive in form. It is urged also in support of the Folio, that in line 46 he uses 'examined' correctly. But Dogberry is not consistent in his blunders, for in III, iii, 50, he uses 'suspect' in its proper sense, while in IV, ii, 72 it stands for *respect*. [I see no reason why Dogberry should be exempt from the common lot. We all agree that the rule: *durior lectio praeferenda est*, is of general application, why, then, should it not be applied when Dogberry speaks? Of all others, his is the very case for it. Therefore, I prefer *examination* of the Qto.—ED.]

Verges. And we muſt doe it wiſely.

Dogb. Wee will ſpare for no witte I warrant you: heere's that ſhall driue ſome of them to a non-come, only get the learned writer to ſet downe our excommunication, and meet me at the Iaile. *Exeunt.*

Actus Quartus.

Enter Prince, Baſtard, Leonato, Frier, Claudio, Benedicke, Hero, andBeatrice.

Leonato. Come Frier *Francis*, be briefe, onely to the plaine forme of marriage, and you ſhal recount their particular duties afterwards.

Fran. You come hither, my Lord, to marry this Lady.

Clau. No.

Leo. To be married to her: Frier, you come to marrie her.

Frier. Lady, you come hither to be married to this Count.

Hero. I doe.

Frier. If either of you know any inward impediment

58. *you*] Om. Pope, +.

59. *heere's that*] *here's That* [touching his forehead.] Johns.

to a non-come] Ff, Rowe, +. *to a noncome* Q, Cam. *to non-come* Pope. *to a non-com* Cap. Var. '73—'21, Knt.

61. *Iaile*] *Jaile* F_3. *Goal* F_4, Rowe i.

Exeunt.] Om. Q.

Scene I. Pope.

A Church. Pope. The inside of a Church. Coll.

2. Leonato,] Leonata, F_4.

3. Beatrice] Beatrice and others. Dyce.

7. Fran.] Frier. Rowe.

Lady.] QFf, Rowe i, Cam. Wh. — ii. *Lady?* Rowe et cet.

9. *her: Frier,*] Q, Knt, Coll. Dyce, —, Wh. Cam. *her, Frier,* Ff. Rowe i. —· *her, Friar;* Rowe ii et cet.

11. *to this*] *to the* Rowe.

12. *Count.*] QFf, Rowe i, Cam. Wh. —. ii. *Count?* Rowe ii et cet.

59. non-come] CAPELL (p. 129): This form is significant, as we know, of *non compos;* a pleasant *quid pro quo* of the speaker, who means—*non plus.*

2. FRANZ HORN (i, 274): Shakespeare's stage-setting is worthy of note, when misfortune is to befal. Jest and the dance prevail in cheerful rooms and pleasant gardens, but the tragic element of life is presented in a church,—the most fitting place, for here we must first seek consolation for earthly woes.

14. If either, etc.] DOUCE: This is from our Marriage Ceremony, which (with a few slight changes in phraseology) is the same as was used in the time of Shakespeare.

why you ſhould not be conioyned, I charge you on your ſoules to vtter it.

Claud. Know you anie, *Hero?*

Hero. None my Lord.

Frier. Know you anie, Count?

Leon. I dare make his anſwer, None.

Clau. O what men dare do! what men may do! what men daily do! *, not knowing what they do! *

Bene. How now! interiections? why then, ſome be of laughing, as ha, ha, he.

Clau. Stand thee by Frier, father, by your leaue,
Will you with free and vnconſtrained ſoule
Giue me this maid your daughter?

Leon. As freely ſonne as God did giue her me.

Cla. And what haue I to giue you back, whoſe worth
May counterpoiſe this rich and precious gift?

Prin. Nothing, vnleſſe you render her againe.

Clau. Sweet Prince, you learn me noble thankfulnes:
There *Leonato*, take her backe againe,
Giue not this rotten Orenge to your friend,
Shee's but the ſigne and ſemblance of her honour:

22. *daily do!*] *daily do, not knowing what they do!* Q, Theob. Warb. et seq.
23. *interiections*] *interiections* Sta. Facsimile.
24. *ha, ha, he.*] Ff, Rowe, +, Mal. Var. *ah, ha, he.* Q, Cam. Wh. ii. *ha ha, ha!* Cap.
25. *by Frier,*] *by Frier:* F_3F_4. *by, Frier:* Rowe.
26. *with free*] *with this free* F_4.
28. Leon.] Leonata Q.
33. Leonato] Leonata F_4.
34. *Orenge*] *Orange* F_3F_4.

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22. * not knowing . . . do *] These words are in the Qto. There are so many exclamations ending in 'do,' that this last might have been easily lost to the ear of the compositor and forgotten, or overlooked by the eye.

24. ha, ha, he] HUNTER (i, 254): Shakespeare had been anticipated in this ludicrous mode of applying the language of the grammar. It occurs in Lyly's *Endymion*, where Sir Tophas says, 'An interjection, whereof some are of mourning: as *eho, vah!*' [III, iii, p. 43, ed. Baker.]—W. A. WRIGHT: Ben Jonson, in his *English Grammar*, gives as examples of interjections 'ah, alas, woe, fie, tush, ha, ha, he.'

25. Stand thee] See III, i, 3.

32. you learn me] This use of 'learn' instead of *teach* may be still heard in this country. In *Temp.* I, ii, 425 (of this ed.), Caliban uses both words, within three lines: 'You taught me Language, and my profit on't Is I know how to curse; the red plague rid you For learning me your language.'—ED.

Behold how like a maid ſhe bluſhes heere!
O what authoritie and ſhew of truth
Can cunning ſinne couer it ſelfe withall!
Comes not that bloud, as modeſt euidence,
To witneſſe ſimple Vertue? would you not ſweare
All you that ſee her, that ſhe were a maide,
By theſe exterior ſhewes? But ſhe is none:
She knowes the heat of a luxurious bed:
Her bluſh is guiltineſſe, not modeſtie.
Leonato. What doe you meane, my Lord?
Clau. Not to be married,
Not to knit my ſoule to an approued wanton.
Leon. Deere my Lord, if you in your owne proofe,

46–48. Three lines, ending *ſoule... Lord...proofe* Var. '78, '85, Ran. Walker (*Vers.* 137).

46, 47. *Not to be...ſoule*] One line, Dyce, Walker (*Crit.* iii, 21) Huds.

47. *Not to knit*] *Not knit* Ff, Rowe, +, Cap. Var. Ran. Steev. *Nor knit* Steev. conj.

48. *Deere*] *Dear, dear* Cap. *Dearest* Wagner conj.

Lord,] *lord*— [He pauses from emotion] Marshall.

proofe] *approof* Theob, +. *person* Gould.

37. **authoritie**] DEIGHTON: That is, *warranty, guarantee;* rather than *dignity, nobleness*, as Schmidt explains it.

38. **Can**] This affirmative form of question is not uncommon in Shakespeare. We should now say *Cannot*. See also line 270 below: 'Ah, how much might the man deserve,' etc.—ED.

39. **modest evidence**] That is, evidence of modesty.

41. **that she were**] ALLEN (MS) 'Were' is here in the subjunctive by attraction by 'would' in the preceding line. [The only satisfactory way, I think, of accounting for this subjunctive. See Abbott, § 368, where this present passage is quoted, and apparently the subjunctive explained as implying futurity.—ED.]

43. **luxurious**] JOHNSON: *Luxury* is the confessor's term for unlawful pleasures. [In Roman Catholic *Moral Theology* the definition, to this day, of 'luxury' is 'inordinatus appetitus rei venereæ.'—ED.]

46–48. See *Text. Notes* for a metrical arrangement of these lines proposed by Walker, not knowing that he had been anticipated by the *Variorum* of 1778. Dyce in his First Edition proposed the arrangement of lines 46, 47 (wherein he, too, had been anticipated by the same *Variorum*,) which he afterward adopted. But all these divisions of lines, on which Walker lays so much stress, are merely for the eye. No ear could or should detect them.—ED.

47. **approued**] See II, i, 360, if necessary.

48. **Dear**] By many examples, MALONE, WALKER (*Vers.* 136), and ABBOTT (§ 480) prove that *dear, fear, your, our*, etc. were disyllables. With 'dear' thus pronounced, the metre in this line is faultless, with the emphasis falling where it should on 'you.' But neither THEOBALD nor CAPELL, nor, in our own days, WAGNER, noted this pronunciation; Theobald, therefore, proposed to correct the

Haue vanquiſht the reſiſtance of her youth,
And made deſeat of her virginitie. (her,
Clau. I know what you would ſay: if I haue knowne
You will ſay, ſhe did imbrace me as a husband,
And ſo extenuate the forehand ſinne: No *Leonato*,
I neuer tempted her with word too large,
But as a brother to his ſiſter, ſhewed
Baſhfull ſinceritie and comely loue.
Hero. And ſeem'd I euer otherwiſe to you?
Clau. Out on thee ſeeming, I will write againſt it,

49. *of her*] *of your* F_3F_4.
50. *virginitie.*] *virginity*— Rowe et seq.
52. *You will*] QFf, Cap. Dyce i, Cam. Wh. ii. *You'll* Pope et cet.
53. *And ſo*] *And to* F_3F_4.
forehand] '*forehand* Mal. 1790.
No Leonato] Separate line, Pope et seq. (except Sta.)
55. *ſhewed*] *shew'd* Rowe.
57. *ſeem'd*] *ſem'd* F_3.
58. *thee ſeeming,*] QFf, Rowe. *the seeming!* Knt. *thee, seeming!* Coll. *thee! seeming!* Seymour, Wh. Sta. Cam. *thy seeming!* Pope et cet.

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metre at the end of the line by reading *approof* for 'proof' whereby the emphasis is wrongly laid on 'if' and 'in.' The *Text. Notes* show Capell's text and Wagner's conjecture.—ED.

48. **proofe**] TYRWHITT: This may signify, 'in your own trial of her.'—HALLIWELL: The word 'proof' may also be interpreted *example*, with every probability of that being the meaning intended. '*A proofe:* an example, a saie, a token, a paterne, a shew.'—Baret's *Alvearie*, 1580.

52. **You will**] Howsoever these two words are written, they must be pronounced *you'll* in reading.

52. **husband**] DEIGHTON: Betrothal in Shakespeare's day was looked upon as a contract much more binding than the 'engagement' of modern times, and was accompanied by certain ceremonies, such as the joining of hands before witnesses, see *Wint. Tale*, IV, iv, 400; the exchange of kisses, see *King John*, II, i, 532; the interchange of rings, see *Twelfth Night*, V, i, 159, *Rich. III:* I, ii, 202, *Two Gent.* II, ii, 5.

54. **large**] JOHNSON: So he uses 'large jests' [II, iii, 191, which see] in this play, for *licentious, not restrained within due bounds.* [I think we should now say, either *broad*, as W. A. WRIGHT suggests, or *free.*—ED.]

58. **thee seeming**] KNIGHT: We believe that the poet used 'Out on *the* seeming,'—the specious resemblance,—'I will write against *it*'—that is, against this false representation, along with this deceiving portrait, '*You* seem to me,' etc. The commentators separate 'I will write against it' from what follows, as if Claudio were about to compose a treatise upon the subject of woman's deceitfulness.—COLLIER: There is no reason for Pope's change. Claudio addresses Hero as the personification of 'seeming,' or hypocrisy. The MS has 'thee' needlessly altered to *thy*.—DYCE (*Strictures*, p. 49): Collier's lection is proved to be wrong by the second part of the line: if Claudio, 'addressing Hero as the personification of "seeming" or hypocrisy,' had said, "out on thee, seeming!" the words *must* have been followed by

You ſeeme to me as *Diane* in her Orbe,
As chaſte as is the budde ere it be blowne: 60
But you are more intemperate in your blood,
Than *Venus*, or thoſe pampred animalls, 62

59. *ſeeme to*] *seem'd to* Han. Mal. conj. Walker, Dyce ii, iii, Huds. Ktly. 59. Diane] Diana F_3F_4. *Dian* Rowe.

"I will write against THEE."' [For once, SEYMOUR, (see *Text. Notes*), whose witless notes together with JACKSON'S, BECKET'S, and LORD CHEDWORTH'S, are banned in general from these pages, seems to have hit upon a happy reading and the best. Kind Nature never utterly deserts her offspring.—ED.]

58. **I will write**] WARBURTON: What? a libel? nonsense. We should read, 'I will *rate* against it,' *i. e.* rail or revile.—EDWARDS (p. 52): Does Mr Warburton then find it impossible to write unless he writes a libel? However that be, his emendation makes the matter worse; for we cannot say, I will *rate* against a thing, or *revile* against it, tho' *rail* we may; but that is not much better than *libelling*.—HEATH (p. 107): I take the meaning to be this: In opposition to thy seeming innocence, I will testify and avouch under my hand the truth expressed in the five lines which immediately follow.—CAPELL (p. 130): This editor [*i. e.* Capell] sees no reason why 'write' should not be accepted in its common and ordinary sense, and Claudio's intention in it,—that were he a poet, he would take the pen up, and play the satirist upon such a 'seeming' as that he exclaims against; which, upon these words, he proceeds to set forth in the very colours of satire.—STEEVENS: So, in *Cym.* II, v, 32, where Posthumus, speaking of women, says: 'I'll write against them, Detest them, curse them.'—HALLIWELL: The verb 'write' is sometimes used metaphorically in the sense of, to pronounce confidently in words fit to be written, or generally, to pronounce or proclaim. So in *Lear*, V, iii, 35: 'About it, and write happy, when thou hast done.' Posthumus scarcely means to use the phrase literally, but rather in the sense that he will inveigh strongly against the sex. It is by no means impossible that 'against' is used in the sense of *over-against*, and that Claudio will write and publish his sentence in the front of her apparent innocence. [In which case, the two succeeding lines are, I suppose, that which Claudio would write. This would involve the objectionable change of 'seem' to *seemed*.—ED.]

59. **seeme**] HANMER'S reading (with an excellent array of followers,) destroys one of those pictures which Shakespeare gives us by indirection. When old Capulet, in hurling epithets at Juliet, calls her, 'tallow-face!' the coarse words betray the looks of agony on Juliet's face, so blanched with terror that it catches the attention even of her father in the midst of his vituperative wrath. When Bassanio, pleading for forgiveness from Portia for parting with her ring, swears by her 'fair eyes,' we see those eyes so sparkling with merriment over the success of the trick, and with love for its victim, that there was nothing else for Bassanio to swear by, they rivetted his gaze and became his world. Thus here, before the very eyes of Claudio, Hero stands, not in the past but in the present, as pure as moon-light, and the very type of chastity, and, in the rosy tint which catches his eye, we see the deepening blush of indignation on her cheek.—ED.

60. **budde . . . blowne**] Before it can be even kissed by the wind, that 'chartered libertine,' 'that kisses all he meets.'—ED.

61. **blood**] See II, i, 172, if necessary.

That rage in ſauage ſenſualitie.
Hero. Is my Lord well, that he doth ſpeake ſo wide?
Leon. Sweete Prince, why ſpeake not you?
Prin. What ſhould I ſpeake?
I ſtand diſhonour'd that haue gone about,
To linke my deare friend to a common ſtale.
Leon. Are theſe things ſpoken, or doe I but dreame?
Baſt. Sir, they are ſpoken, and theſe things are true.
Bene. This lookes not like a nuptiall.
Hero. True, O God!

63. *rage*] *range* Coll. MS.
64. *wide*] *wilde* Coll. MS.
65. Leon.] Claudio. Tieck, Dyce ii, iii, Delius, Huds.
71. [Aside. Ed. conj.
72. *True,*] *True!* F_3F_4, Rowe,+, Mal. Dyce, Cam. Wh. ii, Ktly. *True?* Coll. Sta. Wh. i.

64. **so wide**] STEEVENS: That is, so remotely from the present business. So, in *Tro. & Cress.* III, i, 97: 'No, no; no such matter; you are wide.' [See also *Lear*, IV, vii, 50, where the old king is recovering his untuned and jarring senses and imagines Cordelia to be a soul in bliss, Cordelia says aside 'Still, still far wide!']

65. **Leon.**] TIECK (p. 357): In my opinion this speech belongs to Claudio, who looks about him, and is astonished that the Prince does not confirm his words, as he had promised that he would. Leonato is too horror-stricken to have any thought of the Prince at that moment, or to address him as 'Sweet Prince.'—KNIGHT (ed. ii) called attention to Tieck's reading; and DYCE quoted Knight, adding: 'To Claudio, as I saw long ago, [this speech] assuredly belongs;—and Claudio has, only a few speeches before, addressed Don Pedro in the same terms,—'*Sweet prince*, you learn me noble thankfulness.'—HALLIWELL: The speech is scarcely suited to [Claudio] who has but just been involved in the utmost extremity of anger; and it is more appropriate in the mouth of Leonato, who is overwhelmed with astonishment at Claudio's language and now appeals earnestly to Don Pedro in his daughter's behalf.—DEIGHTON regards Tieck's change as 'probable.'—W. A. WRIGHT: After what Hero says of Claudio's words it seems natural that her father should appeal to the prince. [Should Claudio appeal to the Prince, would it not imply that he felt the need of corroboration? whereas he would have died for the truth of what he had seen.—ED.]

68. **stale**] See, if necessary, II, ii, 24.

71. **This . . . nuptiall**] Surely this is spoken aside; if for no other reason, than to avoid the supposition that Hero's exclamation, in the next line, is in response to it.—ED.—W. A. WRIGHT: Shakespeare uses the plural 'nuptials' only in *Pericles* V, iii, 80, and in *Oth.* II, ii, 8, where the Qq have the plural and the Ff the singular. In *The Tempest*, V, i, 308, and *A Mid. N. D.* I, i, 125, V, i, 75, the plural is introduced in the later Ff.

72. **True,**] It makes but little difference whether this be followed by a mark of interrogation or of exclamation, as long as it is understood to be a repetition of Don John's last word. In a modern text, I think it would be well to print it with quotation marks.—ED.

Clau. *Leonato*, ſtand I here?
Is this the Prince? is this the Princes brother?
Is this face *Heroes*? are our eies our owne?
Leon. All this is ſo, but what of this my Lord?
Clau. Let me but moue one queſtion to your daugh-
And by that fatherly and kindly power, (ter,
That you haue in her, bid her anſwer truly.
Leo. I charge thee doe, as thou art my childe.
Hero. O God defend me how am I beſet,
What kinde of catechizing call you this?
Clau. To make you anſwer truly to your name.
Hero. Is it not *Hero*? who can blot that name
With any iuſt reproach?
Claud. Marry that can *Hero*,
Hero it ſelfe can blot out *Heroes* vertue.
What man was he, talkt with you yeſternight,
Out at your window betwixt twelue and one?
Now if you are a maid, anſwer to this.
Hero. I talkt with no man at that howre my Lord.
Prince. Why then you are no maiden. *Leonato*,

80. *doe*] Knt. *to do* F_3F_4. *do ſo* QF_2, Rowe et cet.
81. *O God defend me*] Q. *O God defend me*, Ff, Rowe, +, *O God defend me!* Cap. Sta. *O God, defend me!* Var. '21, Coll. Wh. i. *O, God defend me!* Dyce, Cam. Wh. ii.
83. Clau.] Leo. *or* Leon. Ff, Rowe, Pope, Han.
87. *it ſelfe*] *herſelf* Rowe, +.
89. *betwixt*] *betwitxt* F_2.
92. *you are*] Ff, Rowe, +, Var. Ran. *are you* Q, Cap. et cet.
Leonato,] Leonata, F_4.

78. kindly] JOHNSON: That is, *natural power*. *Kind* is *nature*.

80. doe] KNIGHT adopts the reading of the Folio, and defends it with the remark that 'the pause which is required after the "do," by the omission of *so* [of the Qto], gives force to the command.' [Why, then, should we retain 'do'? it is not essential to the sense. If force be gained by the omission of one word, would not more force be gained by the omission of two words? I prefer the Qto.—ED.]

83. answer . . . name] DEIGHTON: This refers to the answering by a man to his name when called upon to give evidence in court, or on similar occasions; but Hero, bewildered by the strange turn which the proceedings have taken, answers literally. [Possibly, Claudio's answer was prompted by the word 'catechizing' in Hero's question. The first question in the Catechism is: 'What is your name?' Deighton also has this suggestion.—ED.]

87. Hero it selfe] The very name, by becoming a byword and a reproach, can blot out virtue.—ED.

90. if . . . a maid] If you are innocent you can explain this fact.

92. Why . . . no maiden] By denying what we know to be a fact, you confess your guilt.

I am ſorry you muſt heare : vpon mine honor,
My ſelfe, my brother, and this grieued Count
Did ſee her, heare her, at that howre laſt night,
Talke with a ruffian at her chamber window,
Who hath indeed moſt like a liberall villaine,
Confeſt the vile encounters they haue had
A thouſand times in ſecret.

Iohn. Fie, fie, they are not to be named my Lord,
Not to be ſpoken of,
There is not chaſtitie enough in language,
Without offence to vtter them: thus pretty Lady
I am ſorry for thy much miſgouernment.

93. *I am*] *I'm* Dyce ii, iii, Huds.
97. *moſt like a liberall*] *like an illiberal* Han. Warb. *like a most liberal* Anon. ap. Cam.
100. *Fie, fie,*] *Fie,* Han.
100, 101. *not to be named ... ſpoken of*] One line, Han. Cap. Var. Ran. Mal. Steev. Var. Knt, Dyce i.
100, 101. *they are...ſpoken of*] One line (reading *ſpoke*), Sta.
100, 101. *to be...ſpoken of*] One line, Ktly.
101. *ſpoken*] *ſpoke* Q, Cap. Var. Ran. Mal. Steev. Var. Coll. Dyce, Sta. Cam. Wh. ii.
104. *I am*] *I'm* Dyce ii, iii, Huds,

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97. liberall] JOHNSON: 'Liberal here, as in many places in these plays, means *frank beyond honesty*, or *decency*. *Free of tongue.*—STEEVENS: So, in *The Fair Maid of Bristow*, 1605: 'But Vallinger, most like a liberal villain, Did give her scandalous ignoble terms.' [See also the note on 'large,' II, iii, 191. May not 'liberal' be also used here in the sense of *lavish, free-handed* anticipating (proleptically, the grammarians call it) the 'thousand times'?—ED.]

103. Without . . . Lady] FLEAY (Ingleby's *Shakespeare the Man*, etc. ii, 80): There are few Alexandrines in this play, and of these few some are dubious. In the present line, I would pronounce 'utter 'em' as two syllables. [Except on the principle that 'when giddy be holp by backward turning,' it is not easy to see how one blemish is to be obliterated by the substitution of another and a greater one. Vile as Don John is, and worthy of racking torture, I do not hate him enough to condemn him to say *uttrem* for 'utter them.'—ED.]

103. thus] COLLIER (ed. ii): *Thou* is evidently more proper, with reference both to what follows and what precedes; it is the emendation of the MS of an easy and common misprint. [Collier adopted *thou* in his Second Edition, but deserted it in his Third.]

104. much] For 'much' thus used, see ABBOTT, § 51.

104. misgouernment] W. A. WRIGHT: Thy grievous misconduct. Shakespeare does not again use 'misgovernment' for disorderly, indecorous conduct, but he has 'misgoverning' in the same sense in *Lucrece*, 654: 'Black lust, dishonour, shame, misgoverning, Who seek to stain the ocean of thy blood.' On the contrary, Katharine in *Henry VIII:* II, iv, 138, is praised by the king for her 'wife-like government.'

Claud. O *Hero*! what a *Hero* hadſt thou beene
If halfe thy outward graces had beene placed
About thy thoughts and counſailes of thy heart?
But fare thee well, moſt foule, moſt faire, farewell
Thou pure impiety, and impious puritie,
For thee Ile locke vp all the gates of Loue,
[And on my eie-lids ſhall Conieƈture hang,]
To turne all beauty into thoughts of harme,

105, 106. *beene*] *bin* Q.
107. *thy thoughts*] QFf, Cap, Steev. Var. Knt, Coll. Dyce i, Wh. Sta. Cam, *the thoughts* Rowe et cet.

105. **O Hero!**] LADY MARTIN (p. 318): Hero is at first so stunned, so bewildered, so unable to realise what is meant by the accusation, that she cannot speak. When Claudio, assuming conscious guilt from her silence, went on with his charge, I [as Beatrice] could hardly keep still. My feet tingled, my eyes flashed lightning upon the princes and Claudio. Oh that I had been her brother, her male cousin, and not a powerless woman! How I looked round in quest of help, and gladly saw Benedick withdrawn from the rest! And how shame seemed piled on shame when the hateful Prince John [spoke so insultingly] to the victim of his villainy. Oh for a flight of deadly arrows to send after him! Then Claudio's parting speech, with its flowery sentimentalism, so out of place in one who had played so merciless a part, sickened me with contempt.

105. **what a Hero**] JOHNSON: I am afraid here is intended a poor conceit upon the word *Hero*.—HALLIWELL: Dr Johnson's supposition is unnecessary, and at variance with the tenor of the speech. She is called, in the next Act, 'virgin knight,' but most probably in neither instance is there any allusion to Hero's martial name. [What Halliwell says is eminently just. We do not associate mere physical beauty, 'outward graces,' and 'counsels of the heart' with a hero.—ED.]

107. **thy thoughts**] ROWE's change to '*the* thoughts' is extremely tempting. DYCE (ed. ii) boldly pronounces 'thy' a 'mistake, arising from the occurrence of "thy" both in the preceding and in the present line.'

107. **counsailes**] See II, iii, 195.

109. **puritie**] WALKER (*Vers.* 201): The *i* in *-ity* is almost uniformly dropt in pronunciation. [This remark must pass without comment further than that I do not believe it. That the *i* was slurred, and reduced to a mere ripple after the liquid *r* is most likely, but that it was 'dropt,' and the word pronounced *pure-ty*, oxen and wain ropes cannot hale me to the belief.—ED.]

109. **Thou . . . puritie**] DEIGHTON quotes Tennyson, *Lancelot and Elaine*, lines 871–2: 'His honour rooted in dishonour stood, And faith unfaithful kept him falsely true.' [Compare Juliet's frantic raving, in the first moments after learning that Romeo's hand had shed Tybalt's blood.—ED.]

111. **Conieƈture**] MALONE: That is, *suspicion*. [Schmidt gives two other instances of this use of 'conjecture': *Wint. Tale*, II, i, 176: 'Their familiarity Which was as gross as ever touch'd conjecture'; and *Hamlet*, IV, v, 15: 'she may strew Dangerous conjectures in ill-breeding minds.' But it is quite possible to give 'conjecture' its ordinary meaning in both passages.—ED.]

And neuer ſhall it more be gracious. 113

Leon. Hath no mans dagger here a point for me?

Beat. Why how now coſin, wherfore ſink you down? 115

Baſt. Come, let vs go: theſe things come thus to light,
Smother her ſpirits vp.

Bene. How doth the Lady?

Beat. Dead I thinke, helpe vncle,
Hero, why *Hero*, Vncle, Signor *Benedicke*, Frier. 120

114. [Hero swoons. Han. et seq.
117. [Exe. D. Pedro, D. John and Claud. Rowe.
Scene II. Pope, +.
120. Hero ... *Frier.*] *Hero! why, Hero! Uncle! Signior Benedick! Friar!* Rowe et seq. (subs.)

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114. **Hath . . . for me?**] LADY MARTIN (p. 316): When Claudio brings forward his accusation against his bride, Beatrice is struck dumb with amazement. Indignation at the falsehood of the charge, and at the unmanliness that could wait for such a moment to make it, is mingled with the keenest sympathy for Leonato as well as Hero. I never knew exactly for which of the two my sympathy should be most shown, and I found myself by the side now of the one, now of the other. Hero had her friends, her attendants round her; but the kind uncle and guardian stands alone. Strangely enough, his brother Antonio, who plays a prominent part afterwards, is not at the wedding. [Antonio's explosion of wrath had to be reserved for a later scene. Had he been present, his outburst would have befallen at the very altar, and have interfered with the plot. It seems like an attempt to gild refined gold to add a word to these inimitable revelations of Lady Martin.—ED.]

114. 'Oh, how one ugly trick will spoil, The sweetest and the best!' Thus begins one of Jane Taylor's *Original Poems*, familiar to us all in our nursery. The words constantly recur to me when I see admirable, nay, most excellent editors follow the lead, in stage-directions, of commonplace mediocrity. No dramatist needs stage-directions, in the text, less than Shakespeare; he leaves nothing to conjecture, he tells us everything. When Beatrice exclaims in terror, 'Why, how now, Cousin! wherefore sink you down!' whosoever needs to be told, in a stage-direction, that 'Hero swoons' ought to have the word 'says' inserted in the text, for his better comprehension, before every speech.—ED.

117. **Smother . . . vp**] Here 'up' is not redundant, but intensive. Compare 'paint out,' III, ii, 100; and also see note on 'kill them vp,' *As You Like It*, II, i, 66 (of this ed.) where references will be found to many similar phrases. On this present passage W. A. WRIGHT quotes 'stifle up,'—*King John*, IV, iii, 133; *poisons up*,—*Love's Lab. L.* IV, iii, 305.

118. **Bene.**] FLETCHER (p. 267): Since Benedick is not at all in the confidence of his friend the Count, and his princely patron, as to their alleged observations respecting the conduct of Hero, we see him, when her accusers have retired from the scene, remaining with perfect propriety, except the officiating ecclesiastic, the only impartial adviser and consoler of the afflicted family. [But was it for no other reason that he lingered where Beatrice was?—ED.]

120. **Vncle**] To reduce this line to a semblance of decorous rhythm with only

Leonato. O Fate! take not away thy heauy hand,
Death is the faireſt couer for her ſhame
That may be wiſht for.
Beatr. How now coſin *Hero*?
Fri. Haue comfort Ladie.
Leon. Doſt thou looke vp?

123–126. As two lines, ending *Hero* ...*vp?* Steev. Var. '03, '13.

126. *looke vp*] *still look up* Steev. conj.

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twelve syllables instead of fourteen, FLEAY (Ingleby's *Shakespeare the Man*, etc., ii, 81) omits this repetition of 'uncle.' It is quite sufficient, for Beatrice, though Fleay does not allude to it, to have summoned her uncle *once*, and, no matter what were her alarm and terror, nothing should have induced her to call upon him *twice*, at the risk, I tremble while I write, of uttering fourteen syllables in one line!—ED.

120. **Signor Benedicke**] LADY MARTIN (p. 317): Beatrice's blood is all on fire at the disgrace thus brought upon her family and herself. When she hears the vile slander supported by Don Pedro; and when Don John, that sour-visaged hypocrite whom she dislikes by instinct, with insolent cruelty throws fresh reproaches upon the fainting Hero, her eye falls on Benedick, who stands apart bewildered, looking on the scene with an air of manifest distress. In that moment, as I think, Beatrice makes up her mind that he shall be her cousin's champion. Were she not a woman, she would herself enter the lists to avenge the wrong; since she cannot do this directly, she will do it indirectly by enlisting this new-found lover in her cause. How happy a coincidence it is, that Hero has so lately brought the fact of Benedick's devotion to her knowledge! All remembrance of the harsh, the unkind accusations against herself, with which the information was mixed up, has vanished from her mind. It was Hero who revealed to her the unsuspected love of Benedick,—at least its earnestness and depth,—and Hero shall be the first to benefit by it. Benedick is so present to her thoughts, that when Hero faints in her arms, she calls to him, as well as to Leonato, and the Friar, to come to her assistance. Nor is he unmoved by what he has noted in Beatrice.

125. **Fri.**] C. C. CLARKE (p. 310): Shakespeare has, I think, never introduced a Friar in any of his plays but he has made him an agent to administer consolation and provide means for securing domestic peace. All his Friars are characters implicitly commanding love and respect. Now, living as he did, in the early period of our rupture with the Church of Rome; and when, to lend a helping hand toward pulling down and bringing into disrepute that hierarchy, was considered an act of duty in every proselyte to the Reformed Church, it is not a little remarkable that he should have uniformly abstained from identifying himself with the image-breakers. To this may be retorted, that in the plays where he has introduced the Friar, the scene was laid in Catholic countries, and where that religion was paramount; that he was a painter of nature and character, not a sectarian, civil or ecclesiastical; and lastly, that it was not his cue to be controversial, either actively or implied. But as the mental bias in every writer will casually betray itself; so we find, that when Shakespeare has introduced a member of the *Low*-Church party,—such as the Oliver Martexts, the Sir Hughs, the Sir Nathaniels, and the Sir Topazes,—he has usually thrown them into a ludicrous position; for like his brother poet, Spenser, and other

Frier. Yea, wherefore ſhould ſhe not? 127
Leon. Wherfore? Why doth not euery earthly thing
Cry ſhame vpon her? Could ſhe heere denie
The ſtorie that is printed in her blood? 130
Do not liue *Hero*, do not ope thine eyes:
For did I thinke thou wouldſt not quickly die,
Thought I thy ſpirits were ſtronger then thy ſhames,
My ſelfe would on the reward of reproaches 134

128. *Why doth*] *Why, doth* Theob. et seq.
133. *ſhames*] *ſhame's* F_3F_4.
134. *reward*] Coll. ii. *rereward* Q, Rowe, +. *reareward* F_2. *rearward* F_3F_4, Cap. et cet.

master-intellects of the day, he was disgusted with the unimaginative interfering spirit, and gross intolerance of Puritanism, which had then come in, and, indeed, was prevailing. In the play of *King John* he has, it is true, with sufficient explicitness denounced the intolerance of the Papal dominion; but there (like the majority of his countrymen) he was but testifying to a long-existing opprobrium.—RUSKIN (*Modern Painters*, iv, Chap. xx, § 36): The Friar of Shakespeare's plays is almost the only stage-conventualism which he admitted; generally nothing more than a weak old man who lives in a cell, and has a rope about his waist.

130. **in her blood**] JOHNSON: That is, the story which her blushes discover to be true.—SEYMOUR: This explanation is more elegant than correct; for Hero had just then fainted, and consequently could not be blushing; the story that is printed in her blood is the pollution with which she is supposed to be stained, pollution so indelible that it permeates the vital principle of her being.—HALLIWELL: To print is constantly used metaphorically in the sense of, to impress, in the generic meaning of that verb. Dr Johnson's interpretation, however, is supported by the Friar's subsequent notice of the 'thousand blushing apparitions,' unless we suppose that Leonato is now alluding to Hero's present condition.—W. A. WRIGHT: Johnson's explanation is more natural than that given by Schmidt (s. v. *Print*), the story 'with the stain of which her blood is polluted.' [For which Schmidt was, possibly, indebted to Seymour.—ED.]

133. **spirits**] This word, where the metre does not require us to pronounce it disyllabically, is monosyllabic; pronounced *sprit*, or *sprite*, or, possibly, *sprete*. See WALKER, *Crit.* i, 197.

134. **reward**] Evidently a misprint for 'rearward.'—COLLIER (ed. ii, reading 'reward'): The meaning is, that Leonato was willing to run the risk of being *rewarded* with reproaches. The MS substitutes *hazard* for 'reward.' [Collier reads 'rearward' in his ed. iii.]—HALLIWELL: So, in some old versions of the Bible, in *Isaiah*, lviii, 8: 'the glory of the Lord shall be thy *rereward*,' where the last word has sometimes been misinterpreted *reward*. The meaning of the text is clearly either a threat to take his daughter's life, after heaping reproaches on her, or that he will follow the heavy reproaches that have been lavished upon her, by 'striking at her life.' Compare *Sonnet* xc. [Collier's MS] reads *hazard*, but Leonato is in too great a fury to pass a thought as to what might be said of his determination.—BRAE (*Collier, Coleridge, and Shakespeare*, p. 145): The true word lies within a hair's-breadth of the original: for 'reward' read *re-word*. 'Re-word' was a favourite with

Strike at thy life. Grieu'd I, I had but one?
Chid I, for that at frugal Natures frame?
O one too much by thee: why had I one?
Why euer was't thou loulie in my eies?
Why had I not with charitable hand
Tooke vp a beggars iſſue at my gates,
Who ſmeered thus, and mir'd with infamie,
I might haue ſaid, no part of it is mine:
This ſhame deriues it ſelfe from vnknowne loines,
But mine, and mine I lou'd, and mine I prais'd,

136. *frame*] *hand* Han. *frown* Coll. ii, iii (MS).
137. *O*] Om. Ff. *I've* Rowe, +.
139. *I not*] *not I* Rowe, Pope, Han.
140. *gates*] *gate's* F_3F_4.
141. *ſmeered*] *ſmeer'd* F_4. *ſmirched* Q, Steev. Var. Knt, Coll. Dyce, Wh. ii, Sta. Cam. Rlfe, Huds.

Shakespeare. [He uses it exactly twice.—ED.] . . . Leonato means, that if he thought Hero would survive this open shame, he would, upon the re-word, or repetition of the reproaches she had been subjected to, himself strike at her life.

136. **frugal Nature's frame**] It is enough to record merely that WARBURTON'S text reads 'frugal Nature's *'fraine'* i. e. refraine, 'or keeping back her further favours, etc.'; without giving his long note.—JOHNSON: 'Frame' may easily signify the system of things, or universal scheme.—STEEVENS: 'Frame' is *contrivance, order, disposition of things.* So, in line 197 of this scene: 'Whose spirits toil in frame of villanies.'—M. MASON (p. 54): 'Frame' here means *framing*, as in line 197.—COLLIER (ed. ii): The MS corrects 'frame' to *frown*, meaning the *frown* which forbad him to have more children.—R. G. WHITE (ed. i): It is not impossible that Collier's MS is correct. The misprint would be very easy, and the word is highly appropriate.—HALLIWELL: 'Frame' is framing, contrivance; or, order, as in *Love's Lab. L.*, III, i, 193: 'like a German clock . . . ever out of frame.' 'Frugal nature's frame' is equivalent to 'nature's frugal frame.'—STAUNTON: May it not mean *limit, restriction?* ['Frame' is here equivalent to *framing*, as Mason and Halliwell observe. ALLEN (MS) refers, for its form, to *Sonnet*, xix, 8: 'Or say . . . By oft predict that I in heaven find,' where 'predict' is equivalent to *predicting*. Its grammatical form having been thus accounted for, its meaning may well be left to the intelligence of the reader, or to a selection from the meanings furnished in the foregoing notes. Compare *Rom. & Jul.* III, v, 164 where Old Capulet utters a similar complaint: 'we scarce thought us blest That God had lent us but this only child, But now I see this one is one too much.'—ED.]

141. **Who smeered thus**] *Smirched* of the Qto is the stronger word. For another example of a participle thus used with a nominative absolute, see *Mer. of Ven.* IV, i, 142, of this ed.: 'who hang'd for humane slaughter, Euen from the gallowes did his fell soule fleet'; or see ABBOTT, § 376.

144, 145. **and mine**] WARBURTON, not perceiving that, in each case, 'mine' is the nominative in apposition to 'she' in line 147, reads '*as* mine' wherever 'and mine' occurs, a reading which was deservedly condemned by EDWARDS (p. 56)

And mine that I was proud on mine ſo much,
That I my ſelfe, was to my ſelfe not mine:
Valewing of her, why ſhe, O ſhe is falne
Into a pit of Inke, that the wide ſea
Hath drops too few to waſh her cleane againe,
And ſalt too little, which may ſeaſon giue
To her foule tainted fleſh.

145. *on mine*] *on, mine* Ff, Rowe, +. *on; mine* Cap. et seq.
146, 147. *mine: Valewing*] *mine, Valuing* Rowe.
147. *why ſhe, O*] *why, she—O* Theob.
148. *Inke,*] *ink!* Cap. Var. Ran. Mal. Steev. Var. Knt, Sta.
151. *foule tainted*] *soul-tainted* Coll. ii, iii (MS). *foul-tainted* Dyce, Walker, Cam. Wh. ii, Rlfe, Huds.

HEATH (p. 108) CAPELL and JOHNSON. For other examples of the omission of the relative, as here, 'mine *whom* I loved,' etc., see ABBOTT, § 244.

145. **proud on**] For other examples of the use of 'on' where we now use *of*, see ABBOTT, § 181.

146. **not mine**] W. A. WRIGHT: That is, I set no value upon myself in comparison with her, and did not reckon myself as part of my own possessions.

148. **Inke**] CAPELL'S unfortunate exclamation mark after this word had a longer life than it deserved. It obliterates the connection of the sentence, wherein 'that' is the relative referring to 'such,' omitted before 'pit of ink': 'She is fallen into *such* a pit of ink, that,' etc. See WALKER (*Crit.* iii, 32). Possibly 'that' is equivalent to '*so* that'; instances where 'that' may be thus explained are frequent. See ABBOTT, § 283.—ED.

149. **cleane againe**] STEEVENS: Compare *Macb.* II, ii, 60: 'Will all great Neptune's ocean wash this blood Clean from my hand?'

150. **too little, which**] ABBOTT (§ 278): 'Which' is here irregularly used after 'too.' ALLEN (MS): This is certainly a reminiscence of the Stratford Grammar-School; the idiom is un-english, and exists only as the regular *school-boy* translation of the relative with the subjunctive.

150. **season**] This refers of course to the preservative quality of salt. Shakespeare plays on the word in *Mer. of Ven.* V, i, 118: 'How many things by season, season'd are To their right praise,' etc. STEEVENS calls attention to the same idea in *Twelfth Night*, I, i, 30: 'eye-offending brine; all this to season A brother's dead love.' And W. A. WRIGHT refers to *Macb.* III, iv, 141, where sleep is called 'the season of all natures' as that which preserves them from decay.

151. **foule tainted**] COLLIER (*Notes*, etc., p. 73): The MS shows that Shakespeare, instead of using such commonplace epithets as 'foul' and 'tainted,' employed one of his noblest compounds: *soul-tainted.*—DYCE (ed. ii): This substitution of Mr Collier's MS (like his substitution of '*soul* pure' for 'sole pure' in *Tro. & Cress.* I, iii) can only be regarded as an ingenious attempt to improve the language of Shakespeare,—or, in other words, as a piece of mere impertinence. Be it observed that Leonato, who now uses the expression, 'her *foul-tainted* flesh,' presently goes on to say, 'Claudio . . . speaking of her *foulness*,' etc. With 'foul-tainted' we may compare 'foul-defiled' in the *R. of L.*: 'The remedy . . . Is to let forth my foul-defilèd blood.'—line 1028. DYCE also says (*Strictures*, p. 50) that there should

Ben. Sir, ſir, be patient: for my part, I am ſo attired in wonder, I know not what to ſay.

Bea. O on my ſoule my coſin is belied.

Ben. Ladie, were you her bedfellow laſt night?

Bea. No truly: not although vntill laſt night,

152, 153. As verse, ending lines: *patient...wonder,...ſay* Pope et seq.

156. *truly: not*] *truly, not* Q. *truly: not*, F_2. *truly: not;* F_4. *truly, not;* Rowe et seq.

be a hyphen between 'foul' and 'tainted;' herein anticipating WALKER (*Crit.* i, 36). [I mistrust the propriety of a hyphen, both here and in *R. of L.* If 'foul' be an adverb, the expression is tautological; it is impossible for anything to be *sweetly tainted*. If 'foul' be an adjective, as I think it is, all that is needed is a comma.—ED.]

152. attired] In addition to the present passage, SCHMIDT gives, as another example of this figurative use: 'Why art thou thus attired in discontent?'—*R. of L.*, 1601; and also refers to a similar use of *wrap* and *enwrap;* for instance: 'I am wrapped in dismal thinkings,'—*All's Well*, V, iii, 128; 'my often rumination wraps me in a most humourous sadness,'—*As You Like It*, IV, i, 19; 'though 'tis wonder that enwraps me thus.'—*Twelfth N.* IV, iii, 3. And W. A. WRIGHT adds appositely a corresponding figure in *Macb.* I, vii, 36: 'Was the hope drunk Wherein you dress'd yourself.' It occurs many times in the Old Testament, especially in the *Psalms:* 'Let them be clothed with shame and dishonour that magnify themselves against me.'—xxxv, 26. All these instances are needed in weighing the plausibility of an ingenious emendation of ALLEN (MS), who proposes to read *atterr'd*, that is, overwhelmed, cast to the ground; from the French *atterrer*, which Cotgrave defines as: 'Couered with, ouerwhelmed, ouerthrowne to the earth; ruined; oppressed.' Nares quotes from Sylvester's *Du Bartas*, II, Ded. p. 74, ed. 1632: 'Your renowne alone . . . Atterrs the stubborn and attracts the prone.' Murray (*H. E. D.*) adds: *Bethulian*, iv, 2, 'Judith the while, trils Rivers from her eyes, Atterrs her knees.'—1614. It would be eminently befitting that Benedick should say: 'I am so prostrate with wonder that' etc., but in view of the many times that Shakespeare uses the simile drawn from *clothing*, *dressing*, etc., I am afraid this happy emendation must be discarded.—ED.

156. No truly] CORSON (p. 188): This frank reply, which gives strong circumstantial support to the charge against Hero, Beatrice makes fearlessly, evidently feeling that the case can bear to have the whole truth told without the least reservation, and that Hero *must* be innocent, and will finally be proved so, all testimony, direct and circumstantial to the contrary, notwithstanding. The dramatist has, with great skill and by the simplest means, made the nobleness and perfect genuineness of Beatrice's character stand out here in the strongest light.

156. vntill laſt night] LADY MARTIN (p. 319): I felt with what chagrin Beatrice, when asked, was obliged to confess, that last night she was not by the side of Hero. And yet how simple to myself was the explanation! Each had to commune with herself,—Hero on the serious step she was taking on the morrow,—a step requiring 'many orisons to move the heavens to smile upon her state;' and Beatrice, to think on what had been revealed to her of her own short-comings, as well as of Benedick's undreamed-of attachment to herself. At such a time, hours of perfect

I haue this tweluemonth bin her bedfellow. 157
Leon. Confirm'd, confirm'd, O that is ſtronger made
Which was before barr'd vp with ribs of iron.
Would the Princes lie, and *Claudio* lie, 160
Who lou'd her ſo, that ſpeaking of her foulneſſe,
Waſh'd it with teares? Hence from her, let her die.
Fri. Heare me a little, for I haue onely bene ſilent ſo 163

157. *bin*] *been* F_3F_4.
160. *the Princes lie, and* Claudio *lie,*] *the Prince lie, and* Claudio *would he lie* Ff, Rowe, Pope, Han. *the two princes lie, and Claudio lie,* Q, Cam. *the two princes lie? and Claudio lie?* Theob. et seq. (subs.)
162. *Hence from her,*] *Hence! from her;* Coll. i.
163, 165. As three lines of verse, ending: *long...Fortune...mark'd* Rowe ii. As four lines, ending: *little...long... Fortune,...mark'd* Pope et seq. (except Glo. Cla., which end lines: *been...into... fortune—...mark'd*).
163. *bene*] *bin* Q. *been* F_3F_4.
bene ſilent] *ſilent been* Wh. Dyce ii, iii, Rlfe, Huds.

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rest and solitary meditation would be welcome and needful to them both. [See II, iii, 90.]

160. **the Princes**] The Qto undoubtedly here supplies the syllable which is lacking to make the line rhythmical.

162. **Wash'd it**] ABBOTT (§ 399): Where there can be no doubt what is the nominative, it is sometimes omitted. ALLEN (MS) suggests the possibility that in rapid pronunciation *He* might have been uttered and 'it' absorbed in the *d* of 'wash'd': 'He wash'd' with tears,' etc., but 'it' is too important a word, I think, to be here absorbed and merely suggested to the ear.—ED.

163. **Fri.**] MRS GRIFFITH (p. 156): The good Friar, with that charity and humanity which so well become the sacred office of Priesthood, and from that observation which his long experience in the business of *auricular confession* had enabled him to form, stands forth an advocate of Hero's innocence. [Inasmuch as the Friar's conviction was founded on what he saw, it is not easy to perceive how his 'business' could have helped him much; a Father Confessor does not, as a rule, see his penitent. —ED.]

163. **onely bene silent**] R. G. WHITE (reading both in his ed. i, and in his ed. ii: 'only silent been'): The line, as it has been always hitherto printed, is just such a sort of verse as: 'Lay your knife and your fork across your plate.' The reason of the corruption is that in the Qto and Folio the lines are printed as prose. Can there be a doubt, that after the passage was put in type in the Qto it broke down? and that, not being easily divided, on account of the hemistich, it was arranged as well as possible in the form of prose, the transposition in question being then accidentally made? The Qto having been used as a stage copy, and the Folio printed from it, this arrangement of the passage was perpetuated; for the error was not of a sort which demanded correction in a prompter's book. [White's reading, 'silent been,' was anticipated by Warburton, according to a MS note in his copy of Shakespeare.—See *Notes & Qu.* 8th Series, vol. iii, p. 142.]—CAMBRIDGE EDITORS: This commencement of the Friar's speech comes at the bottom of page, sig G, recto of the Qto. The type appears to have been accidentally dislocated, and the passage

long, and giuen way vnto this courſe of fortune, by noting of the Ladie, I haue markt. 165

164. *courſe*] *cross* Coll. ii, iii (MS). *fortune,*] *fortune, better to observe it* Wagner conj. 165. *markt.*] *markt*, Q. *mark't* F_2. *mark'd* F_3F_4 et seq.

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was then set up as prose. . . . Some words were probably lost in the operation, giving the Friar's reason for remaining silent, viz. that he might find out the truth. [Accordingly, in the *Globe* and *Clarendon* (W. A. Wright's) edition, there is the sign of an omission after 'fortune.'—ED.] The usual punctuation [with merely a comma after 'fortune'] makes but indifferent sense. 'I have only been silent' may mean 'I alone have been silent.'—DANIEL (*Introd.* to Praetorius's Facs. p. viii; referring to the foregoing note): I do not perceive that any words are wanting for the sense, and my examination of the page inclines me to believe that there was nothing accidental in the printing of a portion of it as prose. The page is abnormally long, and consists of 39 lines; whereas the regular full page, including line for signature and catch-word, has 38 only; but if this page had been printed metrically throughout it would have required 42 lines; of which three would have been occupied by Benedick's speech, ll. 152, 153, and four by the commencement of the Friar's speech, ll. 163–5. Now it is not to be supposed that the whole play was set up by one man, and it is therefore allowable to imagine that the portion assigned to,—let us say,—Compositor A. may have ended with the last line of this page; the following portion, given out to Compositor B., may have been made up into pages before A. had finished his stint. Were B.'s pages to be pulled to pieces to make room for the fag end of A.'s work? I imagine not; it was less trouble to compress a few lines of verse into prose and, with the help of an extra line, to get all A.'s work into his last page, as we now see it in the Qto. It is worth noting that this same page of the Qto has received some slight corrections in its passage through the press; in line 131, 'Do not liue Hero, do not ope thine eies:', the British Museum copy, C. 12. g. 29, has a comma in lieu of a colon at the end of the line [as in Staunton, Ashbee, and Praetorius.—ED.]; in line 155, 'Lady, were you her bed-fellow last night?' the same copy has no comma after 'Lady' and has a full stop in place of the note of interrogation at the end of the line [herein varying from Staunton, Ashbee, and Praetorius.—ED.]; the last words also of the page, 'haue markt,' do not in this copy range with the line above, but are the breadth of one letter within the line.

164, 165. **by noting of the Ladie**] DEIGHTON: 'By noting' seems to be equivalent to 'being engaged in,' 'occupied by,' 'marking,' etc.—W. A. WRIGHT: Possibly, some words may have been omitted after 'fortune.' 'By noting' is interpreted 'because I have been engaged in noting,' a sense which I do not think the words will bear. [In the manifold divisions and subdivisions into which MAETZNER distributes the meanings of 'by,' there is one which, I think, will include the present instance. It is where the instrumental meaning and the causal closely approach each other, and the latter predominates. 'In these cases' says Maetzner, (vol. ii, p. 397, trans. Grece) '*by* corresponds to the Highdutch *durch* and *von*, and touches the English *through*, *with*, and *of*, as it has taken the place of the Anglosaxon *fram*, *thurh*, and *of*.' ABBOTT (§ 146) gives examples wherein he thinks that 'by' is equivalent to *in consequence of*; an interpretation which will suit the present passage, perhaps as closely as Maetzner's. The Friar says that he has been silent and allowed

A thouſand bluſhing apparitions,
To ſtart into her face, a thouſand innocent ſhames,
In Angel whiteneſſe beare away thoſe bluſhes,
And in her eie there hath appear'd a fire
To burne the errors that theſe Princes hold
Againſt her maiden truth. Call me a foole,
Truſt not my reading, nor my obſeruations,
Which with experimental ſeale doth warrant
The tenure of my booke : truſt not my age,

166, 167. *apparitions To ſtart into*] *apparitions To ſtart in* F_4. *apparitions start Into* Steev. Var. Knt, Dyce, Huds.
167. *ſhames*] *ſhame's* F_3F_4.
168. *beare*] *bear* F_3F_4. *beate* Q, Coll. Dyce, Wh. ii, Sta. Cam. Huds.
172. *obſeruations*] *observation* Han. Cap. Var. Ran. Coll. ii, iii, Dyce, Huds.
173. *doth*] *do* Theob. ii, Warb. Johns. Mal.
174. *tenure*] *tenour* Theob.
tenure of my booke] *tenure of my cloak* Wagner conj.
booke] *books* Heath, Walker, Huds.

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events to take their course *through* noting, or, *in consequence of*, noting the lady.—ED.]

165. **markt.**] PERRING (p. 88) : The only change which I have made, the only one which is required, is the obliteration of the Qto's comma after 'mark't.' No such reason [as that given for the Friar's silence by the Cam. Edd.] was wanted; he himself tells us how his silent time had been employed; while others had been listening, believing, condemning, he had been observing. No lines, nor line, nor fragment of a line do we miss here. [Perring was, probably, not aware that in his 'obliteration of the comma' he is anticipated by the Second Folio, and by every edition thereafter.]

167. **To start**] Thus in *Temp.* III, i, 75 (this ed.) : 'and would no more endure This wodden slauerie then to suffer,' etc. ; where W. A. WRIGHT quotes from the Prayer-book Version of *Psalm* lxxviii, 4, 'That we should not hide, . . . but to shew,' etc., 'That they might put their trust in God, and not to forget,' etc. For other examples of the insertion and of the omission of *to*, see ABBOTT, § 350.

170. **To burne the errors**] STEEVENS : The same idea occurs in *Rom. & Jul.* I, ii, 93 : 'Transparent heretics be burnt for liars.' [It is by no means the same idea. In *Rom. & Jul.* it is the eyes themselves which are to be burnt for liars. Here it is the eyes which are to start the fire.—ED.]—W. A. WRIGHT : The stake was the recognized punishment for a religious opponent who would not be convinced. It was so much easier to burn a heretic than to convince him of his error.

173. **Which . . . doth**] See ABBOTT (§ 247) for other examples of the singular following a relative which refers to plural antecedents. W. A. WRIGHT says that the 'singular is due here to the intervention of a singular noun, "seal" between the verb and its subject.'

173. **experimental seale**] W. A. WRIGHT : That is, setting the stamp of experience upon the results of his reading.

174. **the tenure of my book**] Because we can imagine no special 'book,' HEATH (p. 108) conjectured that it should be in the plural. WALKER (*Crit.* i, 263) made

My reuerence, calling, nor diuinitie,
If this ſweet Ladie lye not guiltleſſe heere,
Vnder ſome biting error.
Leo. Friar, it cannot be:
Thou ſeeſt that all the Grace that ſhe hath left,
Is, that ſhe wil not adde to her damnation,
A ſinne of periury, ſhe not denies it:
Why ſeek'ſt thou then to couer with excuſe,
That which appeares in proper nakedneſſe?
Fri. Ladie, what man is he you are accus'd of?

175. *reuerence, calling,*] *reverend calling* Coll. ii, iii (MS), Dyce ii, iii, Huds.
diuinitie] *dignity* F_3F_4.
177. *biting*] *blighting* Coll. ii, iii (MS), Dyce ii, iii, Huds.
178. *Friar,*] Om. Han.

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the same conjecture, on the ground that *s* is so often omitted in the Folio. CAPELL properly explained 'book' as equivalent to *reading;* of its use in this sense SCHMIDT (*Lex.*) will supply many examples.

175. **reuerence**] COLLIER (ed. ii): The Friar's 'reverence' is his *calling*, but his 'reverend calling' [the reading of the MS] is his profession as a churchman. 'Biting error' [line 177] is poverty and feebleness itself, compared with 'blighting error,' [again the reading of the MS].—R. G. WHITE (ed. i): The correctness of [Collier's MS] is so probable, and the misprint which it involves so easy, that, were it not for the great danger it would involve to the whole text, thus to set aside an intelligible authentic reading, there could be no hesitation in accepting it; this is almost equally true of *bliting*, (i. e. blighting), for 'biting.' W. A. WRIGHT pronounces 'reverend calling' an unnecessary change; and of 'biting,' used by Shakespeare elsewhere, he quotes the following examples: 'biting affliction'—*Merry Wives*, V, v, 178; 'biting laws,'—*Meas. for Meas.*, I, iii, 19; 'biting statutes,'—*2 Hen. VI:* IV, vii, 19; and 'a biting jest,'—*Rich. III:* II, iv, 30.

181. **she not denies it**] For this transposition of 'not' see many examples in ABBOTT, § 305.

184. **what man**, etc.] WARBURTON: The Friar had just before boasted his great skill in fishing out the truth. And, indeed, he appears by this question to be no fool. He was by, all the while at the accusation, and heard no name mentioned. Why then should he ask her what man she was accused of? But in this lay the subtilty of his examination. For had Hero been guilty, it was very probable that in that hurry and confusion of spirits, into which the terrible insult of her lover had thrown her, she would never have observed that the man's name was not mentioned; and so, on this question, have betrayed herself by naming the person she was conscious of an affair with. The Friar observed this, and so concluded, that were she guilty, she would probably fall into the trap he laid for her.—HALLIWELL: It is inconsistent with the tenor of the Friar's previous speech to assume, with Warburton, that the enquiry was made with any view of ensnaring Hero.—W. A. WRIGHT: The Friar, who stoutly maintained Hero's innocence, would never have asked such a question if the point of it had been that he suspected her to be guilty; and if Hero had been guilty, the question would at once have put her on her guard.

Hero. They know that do accuſe me, I know none:
If I know more of any man aliue
Then that which maiden modeſtie doth warrant,
Let all my ſinnes lacke mercy. O my Father,
Proue you that any man with me conuerſt,
At houres vnmeete, or that I yeſternight
Maintain'd the change of words with any creature,
Refuſe me, hate me, torture me to death.
Fri. There is ſome ſtrange miſpriſion in the Princes.
Ben. Two of them haue the verie bent of honor,
And if their wiſedomes be miſled in this:
The practiſe of it liues in *Iohn* the baſtard,

190. *houres*] *hour's* F_3F_4.
193. *Princes*] *Prince* Ff, Rowe.
195. *this:*] *this*, Q, Rowe et seq.
196. *liues*] *lies* Walker, Dyce ii, iii, Huds.

There is therefore no probability that the Friar had any such motive for his question as Warburton attributes to him, and if he had there is little subtlety in the question itself, for it would have defeated its purpose.

189. **Proue you**] That is, if you prove.

193. **misprision**] DYCE (*Gloss.*): Mistake. [Cotgrave: *Mesprison*: f. Misprision, error; offence; a thing done, or taken, amisse.]

194. **Two of them**] There were three Princes. Benedick pointedly excludes Don John.

194. **the verie bent**] JOHNSON: 'Bent' is used by our author for the utmost degree of any passion, or mental quality.—W. A. WRIGHT: That is, the aim and purpose of their lives, the direction of their thoughts, is truly honourable. Compare *Rom. & Jul.* II, ii, 143: 'If that thy bent of love be honourable'; that is, if the aim and object of this love be honourable. To 'bend,' originally a term of archery, signifies to aim, to point, and is used of a cannon or a sword. See *King John*, II, i, 37: 'Our cannon shall be bent Against the brows of this resisting town.' Hence 'bent' signifies direction; and so, inclination, disposition. As in *Jul. Cæs.* II, i, 210: 'For I can give his humour the true bent.'—MURRAY (*H. E. D. s. v.* Bent, 9): Extent to which a bow may be bent or a spring wound up, degree of tension; *hence* degree of endurance, capacity for taking in or receiving; limit of capacity, etc. [See II, iii, 214.]

196. **practise**] In a bad sense,—the underhand contrivance. See SCHMIDT (*Lex.*) for many examples.

196. **liues**] WALKER (*Crit.* ii, 209) devotes a chapter (not, however, a long one) to the confusion of *lie* and *live*, which, he says, are repeatedly confounded. In the present passage, *lies* seems to me more Shakespearian than 'lives.' But DEIGHTON thinks otherwise and prefers 'lives' which means, he says, 'has its vitality from,' etc. W. A. WRIGHT quotes *1 Hen. IV:* I, ii, 213: 'In the reproof of this lies the jest,' where the First Qto has 'lives.' 'On the other hand, in *1 Hen. IV:* IV, i, 56, we find "A comfort of retirement lives in this."'

Whoſe ſpirits toile in frame of villanies.
Leo. I know not : if they ſpeake but truth of her,
Theſe hands ſhall teare her : If they wrong her honour,
The proudeſt of them ſhall wel heare of it.
Time hath not yet ſo dried this bloud of mine,
Nor age ſo eate vp my inuention,
Nor Fortune made ſuch hauocke of my meanes,
Nor my bad life reft me ſo much of friends,
But they ſhall finde, awak'd in ſuch a kinde,

197. *frame of*] *fraud and* Coll. MS.
200. *of it*] *it* F_3F_4.
202. *inuention*] *intention* Coll. MS. ap. Cam.
204. *reft*] *'reft* Han.
205. *awak'd*] *awakte* Q.
kinde] *cause* Cap. conj. Coll. MS, Walker, Dyce ii, iii.

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197. **in frame of villanies**] That is, in framing villainies. See line 136, above.

198. **I know not**] Leonato is too much absorbed with the facts of the case, to care to speculate as to their origin.

200. **wel heare**] Here, 'well' is intensive and emphatic.

202. **eate**] For a list of participles where the two forms *eat* and *eaten*, *ſpoke* and *ſpoken*, *wrote* and *written*, etc., are used indifferently, see, if necessary, ABBOTT, § 343.

202. **invention**] The connection shows that 'invention' here refers to mental activity. See 'policie of minde,' line 206.

205. **kinde**] CAPELL (p. 130) begins the following note, awkwardly expressed, but sensible, with a protest against imposing on editors too great restrictions in emending phrases, simply because, as the passages stand, a certain sense can be tortured out of them. Thus 'Princesse,' in line 210, can be plausibly justified on the ground that Hero's future husband has been called a prince ; and yet a change is necessary. He then continues : 'In the same predicament are "kind" in the present line and "life" [in line 233] ; both perfectly intelligible, and disagreeing with nothing round them in sense ; 'tis sound that creates suspicion in both, the latter strengthened by repetitions ; For where is that contemner of Shakespeare, who will attribute to him such a poverty of sense and expression as that passage exhibits, retaining "life"? whose over-frequent occurrence in it hurts another way ; disgusting the ear as much, or nearly as much, as do the jingle of "*find*, *kind*, and *mind*," in the lines referred to in this page ; Upon these grounds chiefly (but others are not wanting), the editor [*i. e.* Capell, himself] sees his fault and his fearfulness, in putting into the class of things specious, readings to which the text is intitl'd ; namely—*cauſe* for "kind," in the present line ; and *love* for "life" in the other from the second and fourth moderns' [*i. e.* Pope and Hanmer].—COLLIER (ed. ii) : *Cauſe* [for 'kinde'] says the MS ; but 'kind' may be right, although it reads badly, with 'find' and 'mind' so near at hand. Cacophony is no adequate reason for alteration. —WALKER (*Crit.* ii, 166) : This [rhyme of 'kinde' and 'minde'] in the midst of blank verse, is inadmissible ; to say nothing of the sense. Perhaps Shakespeare wrote,—'in such a *cauſe*.'—DYCE (ed. ii) : The occurrence of '*find*' and '*mind*' in this passage probably occasioned the corruption of 'kind.'—W. A. WRIGHT :

Both ſtrength of limbe, and policie of minde,
Ability in meanes, and choiſe of friends,
To quit me of them throughly.
Fri. Pauſe a while:
And let my counſell ſway you in this caſe,
Your daughter heere the Princeſſe (left for dead)
Let her awhile be ſecretly kept in,
And publiſh it, that ſhe is dead indeed:
Maintaine a mourning oſtentation,
And on your Families old monument,
Hang mournfull Epitaphes, and do all rites,

208. *throughly*] *thoroughly* F_4, Rowe i, Johns.
211. *Princeſſe* (*left for dead*)] *Princes left for dead* Theob. et seq. (*Princes'* Warb.)

Cause has no point. In lines 224, 225, there is another instance of rhyme, where no one proposes to change the reading.

206. **policie of minde**] This corresponds, in the series, to 'invention' in line 202, above; the one explains the other.

211. **the Princesse**] THEOBALD: But how comes Hero to start up a Princess here? We have no intimation of her Father being a Prince; and this is the first and only time that she is complimented with this dignity. The remotion of a single letter, and of the parenthesis, will bring her to her own rank, and the place to its true meaning: 'the Princes left for dead.'—HALLIWELL: Theobald's correction is most probably necessary. In the first Scene of the third Act, Hero makes a distinction of rank, when she observes,—'so says the *prince*, and my new-trothed *lord*;' but in the fifth Act, Leonato, addressing Don Pedro and Claudio, says, 'I thank you, *princes*, for my daughter's death.' [Theobald's emendation has been adopted by all subsequent editors. There could hardly be a more conclusive proof than this word affords that the composers set up their types by hearing the copy read aloud to them.—ED.]

214. **ostentation**] JOHNSON: Show, appearance. [In a good, not a bad, sense.]

215. **Families old monument**] HUNTER (i, 254): It appears that the great families in Italy had each its monument, not as in England, each principal individual of a family having a monument to himself. Thus, there is the Scaliger monument at Verona; and the tomb of the Capulets in *Rom. & Jul.* seems to be a vault and monument for the whole race.

216. **Hang . . . Epitaphes**] GIFFORD (*Jonson's Works*, ix, p. 58): In many parts of the continent, it is customary, upon the decease of an eminent person, for his friends to compose short, laudatory poems, epitaphs, etc., and affix them to the herse, or grave, with pins, wax, paste, etc. . . . In the Bishop of Chichester's verses to the memory of Dr Donne, is this couplet: 'Each quill can drop his tributary verse, And *pin* it, like a hatchment, to his herse.' Eliot's lines are these: 'Let others, then, sad epitaphs invent, And *paste* them up about thy monument,' etc.—*Poems*, p. 39. It is very probable that the beautiful Epitaph on the Countess of Pem-

That appertaine vnto a buriall.
Leon. What ſhall become of this? What wil this do?
Fri. Marry this wel carried, ſhall on her behalfe,
Change ſlander to remorſe, that is ſome good,
But not for that dreame I on this ſtrange courſe,
But on this trauaile looke for greater birth:
She dying, as it muſt be ſo maintain'd,
Vpon the inſtant that ſhe was accus'd,
Shal be lamented, pittied, and excus'd
Of euery hearer: for it ſo fals out,
That what we haue, we prize not to the worth,

222. *trauaile*] *travel* Rowe, Pope, Han. Theob. Warb. 226. *it ſo*] *ſo it* F_4, Rowe i.

broke was attached, with many others, to her herse [see Jonson's *Works*, vol. viii, p. 337]. We know that she had no monument; and the verses seem to intimate that they were so applied: 'Underneath this *sable herse* Lies the subject of all verse,' etc. —W. A. WRIGHT: The custom which Gifford described was last practised in Cambridge on the occasion of Porson's funeral.—STAUNTON: Many fine and interesting examples of this custom existed in the old cathedral of St. Paul's and other churches of London, down to the time of the Great Fire, in the form of pensile-tables of wood and metal, painted or engraved with poetical memorials, suspended against the columns and walls. Among these may be particularised the well-known verses on Queen Elizabeth, beginning: 'Spaines Rod, Romes Ruin, Netherlands Reliefe;' which appear to have been very generally displayed in the churches of the realm. [Compare *Wint. Tale*, III, ii, 255: 'One grave shall be for both, upon them shall The causes of their death appear;' although this might have been only the record usually engraved on monuments.—ED.]

218. **shall . . . wil**] See note on II, i, 193.

218. **of this**] ABBOTT (§ 168): That is, 'what will be the consequence of this?'

219. **carried**] See II, iii, 206. We still use the word in such phrases as 'carrying the jest too far,' and as applied to practical jokes, we generally add *off* or *out*.

220. **remorse**] That is, pity. See *Lear*, IV, ii, 73: 'A servant that he bred, thrill'd with remorse, Opposed against the act.'

223. **as**] That is, 'as regards which' or 'for'; see ABBOTT, § 111.

227. **prize**] See III, i, 95.

227. **to**] See II, i, 226.

227, 229. **That . . . value**] THEOBALD refers to Horace, *Od.* III, xxiv, 31: 'Virtutem incolumem odimus, Sublatam ex oculis quaerimus, invidi.' WHALLEY (p. 56) compares Plautus, *Captivi*, I, ii, 33: 'Tum denique homines nostra intelligimus bona, Quum, quæ in potestate habuimus, ea amisimus.' HALLIWELL adds from Sir Phillip Sydney's *Arcadia*: 'But such we are with inwarde tempest blowne Of windes quite contrarie in waues of will: We mone that lost, which had we did bemone.'—*Lib.* II, p. 148, ed. 1598. W. A. WRIGHT refers to *Ant. & Cleop.* I, iv, 43: 'And the ebb'd man, ne'er loved till ne'er worth love, Comes dear by being lack'd.' And *Coriol.* IV, i, 15: 'I shall be loved when I am lack'd.'—RUSHTON

Whiles we enioy it; but being lack'd and loſt, 228
Why then we racke the value, then we finde
The vertue that poſſeſsion would not ſhew vs 230
Whiles it was ours, ſo will it fare with *Claudio*:
When he ſhal heare ſhe dyed vpon his words, 232

229. *racke*] *reck* Cap. conj. Johns.
231. *Whiles*] *Whilst* Rowe, +. (*Whist* Warb. misprint).
232–239. Mnemonic lines, Pope, Warb.

(*N. & Qu.* IV, xi, 360): For the sentiment, compare Ascham, *Toxophilus*: 'Whiche thing howe profitable it was for all sortes of men, those knewe not so wel than whiche had it most, as they do nowe whiche lacke it moste. And therefore it is true that Teucer sayeth in Sophocles, "Seldome at all good thinges be knowen how good to be Before a man suche thinges do misse out of his handes."' [—p. 41, ed. Arber. Excellent Ascham erred in attributing the speech to Teucer. It is Tekmessa who says: Οἱ γὰρ κακοὶ γνώμαισι τἀγαθὸν χεροῖν Ἔχοντες οὐκ ἴσασι, πρίν τις ἐκβάλῃ.—*Aias*, 908, 909.—ED.]

228. **lack'd and lost**] COLLIER (ed. ii): The words 'lack'd' and 'lost' are made to change places in the MS, with some apparent fitness, but the old reading may very well stand.—HALLIWELL: In strict accordance with modern usage these words should be transposed [as Collier's MS indicates], but it was an ordinary usage in Shakespeare's time to disregard exact nicety [in such matters]. Puttenham, *Arte of English Poesie*, 1589, gives the following quaint description of the practice: 'Ye have another manner of disordered speech, when ye misplace your words or clauses and set that before which should be behind, *et è converso*, we call it in English proverbe, the cart before the horse, the Greeks call it *Histeron proteron*, we name it the Preposterous, and if it be not too much used is tollerable inough, and many times scarce perceiveable, unlesse the sence be thereby made very absurd; as he that described his manner of departure from his mistresse, said thus not much to be misliked. *I kist her cherry lip and tooke my leave*: For I tooke my leave and kist her: And yet I cannot well say whether a man use to kisse before hee take his leave, or take his leave before he kisse, or that it be all one busines. It seemes the taking leave is by using some speach, intreating licence of departure; the kisse a knitting up of the farewell, and as it were a testimoniall of the licence without which here in England one may not presume of courtesie to depart, let yong Courtiers decide this controversie. One describing his landing upon a strange coast, sayd thus preposterously. *When we had climbde the clifs, and were a shore*, Whereas he should have said by good order. *When vve vvere come a shore and clymed had the cliffs*. For one must be on land ere he can clime.'[—p. 181, ed. Arber.]

229. **racke**] CAPELL (p. 131): In the class above mentioned [see Capell's note on 'find,' line 205] is enter'd, properly, an emendation of a word [see *Text. Notes*]; for if 'rack' be interpreted, as it may be,—over-stretch, over-rate,—there is seemingly an anticlimax; but this is left to opinion.—STEEVENS: That is, we *exaggerate* the value. The allusion is to *rack-rents*.—R. G. WHITE: The use of 'rack' in the sense of *violently increase the value* is certainly three hundred years old, if not more. It frequently occurs in the *Conceipt of English Pollicie*, 1589.

232. **vpon**] See II, iii, 202.

Th'Idea of her life ſhal ſweetly creepe 233
Into his ſtudy of imagination.
And euery louely Organ of her life, 235
Shall come apparel'd in more precious habite:
More mouing delicate, and ful of life, 237

233. *Th' Idea*] *Th Idæa* Q (Ashbee, Praetorius) *Th' Idæa* Q (Sta.) *The Idea* Cap. et seq. (except Dyce ii, iii, Wh. i).
life] *love* Pope, Han. Ran.

237. *mouing delicate,*] *moouing delicate*, Q. *moving, delicate*, Ff, Rowe, +, Var. Coll. Wh. i. *moving-delicate*, Cap. Mal. Steev. Var. Knt, Dyce, Sta. Cam. Wh. ii.

233. **Th'Idea**] As a possible instance of a trifling, an exceedingly trifling, variation in old copies of the same edition, the apostrophe after this Th' may be noted. It is not present in either Ashbee's or Praetorius's Facsimile of the Qto, presumably, therefore, it is lacking in the originals, from which these Facsimiles were made. It appears, however, in Staunton's Photolithograph of the Earl of Ellesmere's Qto. A copy of this Photolithograph was presented to me many years ago by my valued friend, HALLIWELL, wherein he had recorded minute collations with the Charlemont copy. In this copy he had at first struck out the apostrophe, but he has afterward added in the margin: 'On a closer inspection I think the *faintest possible* trace of the ' can be seen. None in the Daniel copy.' That variations occur in Elizabethan books in copies of the same edition is well known. Wherefore all that can be safely predicated of any collation is that it applies only to certain specified originals.—ED.

233. **life**] HALLIWELL: The several repetitions of the word 'life' are in Shakespeare's manner, and may be intentionally introduced in contrast with the subject of the assumed death of Hero. Pope's reading, however, of *love* is, at least, worthy of attention. [That CAPELL, whose opinions are always to be respected, preferred *love*, we learn (if we can) from his note on 'kinde' in line 205. But W. A. WRIGHT, whose opinions are also always to be respected, condemns it: 'the whole point of the passage,' says the latter, 'is the contrast between the living Hero and Hero supposed to be dead, and this is emphasized by the threefold repetition of "life;"' wherewith I agree, and beg to add that, jarring to the ear, as the threefold repetition of 'life' may possibly be, it is not, I think, so jarring to sound or sense as would be 'The idea of her *love* shall sweetly creep. . . . And every *lovely* organ of her life,' etc.—ED.

234. **his study of imagination**] See II, ii, 52. Claudio would fall into a 'study' 'when to the sessions of [sad] silent thought, [He] summoned up remembrance of things past.'—*Son.* XXX.

237. **mouing delicate,**] CAPELL (p. 131): The comma that moderns put after 'moving' they had from the Second Folio; there is none in copies before it, and none should be; 'tis a compound of great beauty, expressive of female movements in gait and otherways, as 'life' is of the sprightliness that often goes with their *delicacy*.—DEIGHTON: It seems doubtful whether Capell's hyphen is a gain. 'Moving-delicate' would mean 'impressively graceful.'—MARSHALL: I cannot tell why all the editors hyphen these adjectives; they seem to be much more expressive when used as separate and independent epithets. [If we adopt the hyphen, 'moving' qualifies 'delicate'; without the hyphen it qualifies 'every lovely organ of her life'; our choice lies between the two. I think the hyphen gives a rather more refined

Into the eye and proſpect of his ſoule
Then when ſhe liu'd indeed : then ſhal he mourne,
If euer Loue had intereſt in his Liuer,
And wiſh he had not ſo accuſed her :
No, though he thought his accuſation true :
Let this be ſo, and doubt not but ſucceſſe
Wil faſhion the euent in better ſhape,
Then I can lay it downe in likelihood.
But if all ayme but this be leuelld falſe,
The ſuppoſition of the Ladies death,

238. *and*] *aud* F_4.
240. In parenthesis, Cap. et seq. (except Cam. Wh. ii.)
242, 254. *though*] *tho* F_4, Rowe, Pope, Han.
246. *but this*] *in this* Ktly conj. *at this* Huds.

sense than the comma; 'every lovely feature shall come more touchingly delicate' is to me more expressive than 'every lovely feature shall come more touching, delicate.'—ED.]

238. **eye and prospect**] This is not a mere reduplicative phrase, as Deighton suggests; each noun has its distinct meaning; Hero's image shall rise before his eyes, take possession there, and thence irradiate every memory of her life.—ED.

240. **his Liuer**] That the liver was deemed of old to be the seat of love is familiar enough to every student who remembers his Anacreon and his Horace, if he forget all else. The present passage and others sufficiently prove that sentimental qualities were still attributed, in Shakespeare's days, to the liver, as well as to the heart.—ED.

242. **though . . . true**] C. C. CLARKE (p. 313): A line instinct with touching knowledge of human charity. Pity attends the faults of the dead; and survivors visit even sin with regret rather than reproach.

243. **successe**] HUNTER (i, 255): 'Success' is here used in a very unusual sense, *that which is to come after*, without regard to its character, whether fortunate or the contrary.—W. A. WRIGHT: 'Success' was formerly a colourless word, which required to be defined by a qualifying adjective. So, in *Joshua*, i, 8: 'Then thou shalt have good success.'

246. **but this**] KEIGHTLEY (p. 166): I would read *in;* for 'but,' suggested by 'But,' makes nonsense. I have, however, made no change in my Edition.—HUDSON: 'This' evidently refers to what precedes; and the meaning of the passage appears to be: 'But if all *expectation of*, or all *planning for*, this result be *falsely*, that is, *wrongly directed*.' DEIGHTON thus paraphrases: 'but if (though I hope for better things) we should not in any other respect hit the mark at which we aim, *i. e.* if we altogether fail to re-establish Hero's character, the supposition of her death will, at all events, stop the tongues of those who would otherwise always be exclaiming at her guilt.'—W. A. WRIGHT: 'But this' refers not to what precedes, but to what follows. [If 'but this' were transposed to the end of the line, we should see at once that Deighton's interpretation is correct. It is placed where it is, I think, for greater emphasis.—ED.]

Will quench the wonder of her infamie.
And if it ſort not well, you may conceale her,
As beſt befits her wounded reputation,
In ſome reclufiue and religious life,
Out of all eyes, tongnes, mindes and iniuries.
Bene. Signior *Leonato*, let the Frier aduiſe you,
And though you know my inwardneſſe and loue
Is very much vnto the Prince and *Claudio*.
Yet, by mine honor, I will deale in this,
As ſecretly and iuſtlie, as your ſoule
Should with your bodie.
Leon. Being that I flow in greeſe,
The ſmallest twine may lead me.
Frier. 'Tis well conſented, preſently away,
For to ſtrange ſores, ſtrangely they ſtraine the cure,

250. In parenthesis, Cap. et seq. (except Coll. Wh. Cam.)
259, 260. *I flow ... me.*] One line, Mal.
259. *I flow in greefe,*] *I flow in grief, alas!* Han. (reading *In grief...me.* as one line). *alas! I flow in grief,* Cap. (reading *I flow...me.* as one line).
261–264. As a quatrain, Pope et seq. (except Hal. Wh. ii, Dtn).

249. **sort**] RANN: That is, turn out in the event.—SKEAT (*Dict.* s. v.): All the forms of 'sort' are ultimately due to Lat. *sortem*, accusative of *sors*, lot, destiny, chance, condition, state. [See I, i, 12; V, iv, 8.]

252. **iniuries**] DEIGHTON: 'Injuries' seems in a way to qualify the whole line, making it by a kind of hendiadys equivalent to 'injurious looks, remarks, thoughts, and actions.'

253. **aduise**] STAUNTON: 'Advise' here, and in many other instances, implies *persuade*.

254. **inwardnesse**] STEEVENS: That is, intimacy. Thus Lucio, in *Meas. for Meas.* III, ii, 138, says: 'Sir, I was an inward of his.' Again, in *Rich. III.* III, iv, 8: 'Who is most inward with the royal duke?'

259. **I flow**] DANIEL (p. 24): The sense of the passage surely requires that we should change 'flow' to *float*. In Q_1 of *Rom. & Jul.* III, v, we have: 'For this thy bodie which I tearme a barke, Still *floating* in thy euer-falling teares,' etc. [This plausible conjecture receives corroboration from the fact that it occurred independently to ALLEN; I find it written in the margin of his copy of the play, in 1867.—ED.]

260. **may lead me**] JOHNSON: This is one of our author's observations upon life. Men overpowered by distress, eagerly listen to the first offers of relief, close with every scheme, and believe every promise. He that has no longer any confidence in himself is glad to repose his trust in any other that will undertake to guide him.

261. **presently**] That is, immediately. See Shakespeare, *passim*.

262. **to strange . . . cure**] BUCKNILL (p. 116): This is evidently copied from

Come Lady, die to liue, this wedding day 263
Perhaps is but prolong'd, haue patience & endure. *Exit.*

264. Exit.] Exeunt. Rowe. Scene III. Pope, +.
264. [Manent Bened. and Beat. Rowe.

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the Sixth Aphorism of Hippocrates, sec. 2: 'For extreme diseases, extreme methods of cure as to restriction are most suitable.' Galen and other commentators, says Dr Adams, understood these extreme methods to apply to regimen only, but Heurnius understands them to mean that in any dangerous diseases the physician is warranted in using 'diaeta quam tenuissima, pharmacia exquisita, et crudeli chirurgia.' Cicero adopts the maxim, though without referring to the authority. 'In adeundis periculis consuetudo imitanda medicorum est, qui leviter aegrotantes leniter curant; gravioribus autem morbis periculosas curationes et ancipites adhibere coguntur.'—*De Officiis*, i, 24. Dr Adams says, that our earlier modern authorities in surgery also adopted this interpretation(—*Hippocrates, Syd. Soc.*). I have not, however, met with the doctrine in the works of the contemporaries of Shakespeare, and therefore am inclined to think that he derived it from some work in the original. [For the sentiment, see *Rom. & Jul.* IV, i, 68: 'I do spy a kind of hope, Which craves as desperate an execution As that is desperate which we would prevent'; and *Haml.* IV, iii, 9: 'Diseases desperate grown By desperate appliance are relieved.' And in *Euphues*, p. 67 (ed. Arber): 'But seeing a desperate disease is to be committed to a desperate Doctor, I wil follow thy counsel,' etc.].

264. **prolong'd**] W. A. WRIGHT: That is, postponed. See *Ezekiel*, xii, 25: 'The word that I shall speak shall come to pass; it shall no longer be prolonged.' 'Perhaps' might be omitted.

264. **Exit**] LADY MARTIN (p. 319): Beatrice is no dreamer. The Friar's plan of giving out that Hero is dead, and so awakening Claudio's remorse, will not wipe out the wrong done to her cousin, or the indignity offered to her kin. Therefore she lets her friends retire, lingering behind, to the surprise, possibly, of some who might expect that she would go with them to comfort Hero. She is bent on finding for her a better comfort than lies in words. Benedick, she feels sure, will remain if she does. And he, how could he do otherwise? This beautiful woman, whom he has hitherto known all joyousness, and seeming indifference to the feelings of others, has revealed herself under a new aspect, and one that has drawn him towards her more than he has ever been drawn before towards woman. He has noted how all through this terrible scene she has been the only one to stand by, to defend, to try to cheer the slandered Hero. Her courage and her tenderness have roused the chivalry of his nature. So deeply is he moved, that I believe, even if he had not been previously influenced by what he had heard of Beatrice's love, he would from that time have been her devoted lover and servant. [The foregoing sentence deserves to be printed in Italics.—ED.] There should be tenderness in his voice as he accosts her, 'Lady Beatrice, have you wept all this while?' But it is only when she hears him say, 'Surely, I do believe your fair cousin is wronged,' that she dashes her tears aside, and can give voice to the thought that has for some time been uppermost in her mind: 'Ah, how much might the man,' etc.—FLETCHER (p. 270): The injury done to Hero, however distressing in itself, affords a relief to both lovers on the present occasion; since, by presenting to them an unforeseen object of common and pathetic interest, it wonderfully facilitates that reciprocal avowal at which each of

Bene. Lady *Beatrice,* haue you wept all this while *?*

Beat. Yea, and I will weepe a while longer.

Bene. I will not deſire that.

Beat. You haue no reaſon; I doe it freely.

Bene. Surelie I do beleeue your fair coſin is wrong'd.

Beat. Ah, how much might the man deſerue of mee that would right her!

Bene. Is there any way to ſhew ſuch friendſhip *?*

Beat. A verie euen way, but no ſuch friend.

Bene. May a man doe it *?*

Beat. It is a mans office, but not yours.

Bene. I doe loue nothing in the world ſo well as you, is not that ſtrange *?*

Beat. As ſtrange as the thing I know not, it were as

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them is anxious to arrive, but the approach to which, after the terms on which have hitherto encountered one another, each may well find embarrassing.

270. **how much might,**] We should now say, how much might *not*, etc. line 38, above.

273. **euen**] Plain, smooth, easy.

275. **It . . . not yours**] FLETCHER (p. 270): That is, 'it is a man's offic not the office of a man standing in the friendly relation that you do to the offer parties.' [This cannot be right. If Beatrice asserts that it is Benedick's relati Claudio which properly bars his way to righting Hero, she is inconsistent whe afterward tells Benedick to kill Claudio. Lady Martin, with far truer insight, ex interprets Beatrice's words.—ED.]—LADY MARTIN (p. 320): These words are r be regarded, as by some they have been, as spoken in Beatrice's usually sarcastic She only means that, being neither a kinsman, nor in any way connected with H family, he cannot step forward to do her right. In this sense the words are u stood by Benedick, who takes the most direct way of removing the difficulty b avowal of his love. [I think the words are uttered almost plaintively. The th that at this tender moment Beatrice would cast a slur on Benedick's manliness, interpretation occasionally suggested,—is degrading not only to Beatrice b Benedick, who would have been a craven indeed had he not resented it. That a thought never entered Benedick's mind is clear, from the fact that his very words are a declaration of his love, which such a pointed insult would have sure to chill.—ED.]

277. **strange?**] LADY MARTIN (p. 320): After what she has overheard, makes Beatrice smile, but it causes her no surprise. With the thought of H vindication uppermost in her heart, what can she do but answer Benedick's av by her own? And yet to make it is by no means easy, as we see by her w somewhat in the old vein.

278. **as strange as,** etc.] ALLEN (MS): Beatrice begins with the intentic saying: As strange as that *I* love *you;* but she checks herself, and goes on w disappointing *je ne sais quoi.* [Allen would therefore punctuate: 'as strange

poſſible for me to ſay, I loued nothing ſo well as you, but beleeue me not, and yet I lie not, I confeſſe nothing, nor I deny nothing, I am ſorry for my couſin.

Bene. By my ſword *Beatrice* thou lou'ſt me.

Beat. Doe not ſweare by it and eat it.

Bene. I will ſweare by it that you loue mee, and I will make him eat it that ſayes I loue not you.

Beat. Will you not eat your word?

Bene. With no ſawce that can be deuiſed to it, I proteſt I loue thee.

Beat. Why then God forgiue me.

Bene. What offence ſweet Beatrice?

Beat. You haue ſtayed me in a happy howre, I was about to proteſt I loued you.

283. *ſweare by it*] *ſweare* Q, Glo. Cam. Wh. ii, Dtn.

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the thing I know not;' an interpretation which carries conviction, at least to the present ED.]

279. **so well as you**] LADY MARTIN (p. 320): (*Half confessing, and then withdrawing*) 'but believe me not, and yet I lie not' (*again yielding, and again falling back*). To extricate herself from her embarrassment, she turns away from the subject with the words, spoken with tremulous emotion: 'I am sorry for my cousin.'

282. **sword**] CORSON (p. 191): There seems to be implied in 'by my sword,' that Benedick, who is characterized by great quickness of perception, already anticipates what will be required of him, as soon as the confession of love is mutual. Beatrice replies, 'Do not swear and eat it'; in which there is evidently implied her sense of the severe task it will necessarily be for Benedick to challenge either of his friends, in support of the honour of Hero. Benedick again is quick to understand, and replies: 'I will swear by it,' etc. Beatrice tests him still further, though with the kindest and most honourable feeling, by saying: 'Will you not eat your word?' After Benedick's reply thereto, Beatrice then feels that the final word, with all that is involved in it, can be uttered, and says, 'Why, then, God forgive me,' etc. [After Beatrice has said that there is 'none of her heart left to protest'] Benedick at once feels that they are now all the world to each other, and that there are no outside considerations in the way of Beatrice's making any demands upon him, and abruptly says, 'Come bid me do anything for thee;' upon which Beatrice makes the unexpected and startling demand, 'Kill Claudio.' [If Benedick in his oath: 'by his sword' 'anticipated what would be required of him,' as Corson says, Beatrice's demand to kill Claudio, could have been neither 'unexpected' nor 'startling.' He could have anticipated no other use for his sword but in the defence of Hero, and if in her defence, upon no other persons but Claudio and the Prince.—ED.]

283. **Doe not sweare by it**, etc.] In the omission of 'by it,' the Qto gives the better reading. Beatrice refers merely to the oath.

291. **in a happy howre**] This is good French. Thus, Cotgrave: '*A la bonne heure.* Happily, luckily, fortunately, in good time, in a good houre.—ED.

Bene. And doe it with all thy heart. 293
Beat. I loue you with ſo much of my heart, that none is left to proteſt. 295
Bened. Come, bid me doe any thing for thee.
Beat. Kill *Claudio.* 297

295. protest] At the close of this speech, OECHELHÆUSER inserts the stage-direction: 'She falls into his arms; then suddenly wrenches herself free, and covers her face with her hands.' This stage-direction, Oechelhäuser thus explains (*Einführungen in Shakespeare's Bühnen-Dramen*, etc. 2te Afl. ii, 345): After Bassanio's choice of the casket has been made there is a scene wherein Portia's deep emotion breaks through all play of wit; and so it is here, with Benedick and Beatrice. The present situation, I think, justifies the stage-direction which I have added, whereby, after Beatrice has responded to Benedick's declaration of love, they both fall into each others' arms; no such direction would be allowed were the scene to be considered as humourous; whereas it seemed to me to be one that is required by the gravity of the situation and the earnest nature of the lovers' emotion. When once this has had its due, humour may resume its sway.—MRS JAMESON (i, 136): Here again [in the dialogue which precedes,] the dominion rests with Beatrice, and she appears in a less amiable light than her lover. Benedick surrenders his whole heart to her and to his new passion. The revulsion of feeling even causes it to overflow in an excess of fondness; but with Beatrice temper has still the mastery. The affection of Benedick induces him to challenge his intimate friend for her sake, but the affection of Beatrice does not prevent her from risking the life of her lover. [It savours almost of disloyalty to quote this extract from one whom we all admire as much as we do Mrs Jameson, so utterly has she failed, not only here but throughout almost all that she says about the present play, to appreciate fully the character of Beatrice.—ED.]

297. Kill Claudio] FLETCHER (p. 271): Benedick is hereby called upon to choose at once between his friendship and his love; for Beatrice's intellect, no less than her heart, dictates to her that this, under the peculiar circumstances of the case, is the proper test of his affection; and she therefore proceeds unflinchingly to apply it. . . . Heartbroken at her 'sweet Hero's' wrong and affliction, she argues most logically and truly, that if her lover's protestation be sincere, he *must*, were it at the cost of all other friendship in the world, show himself that champion of her own peace, her cousin's fame, and her family's reputation, which he has constituted himself by that very avowal. So that the interests of her love, no less than of her friendship, are concerned in pressing upon him this test of the seriousness of his attachment.—ANTON COUNT SZÉCSEN (German Trans. from the Hungarian, p. 51): It is an extremely happy device which makes the innocent practical joke, played by Claudio and the Duke on Benedick, culminate in a demand by Beatrice on Benedick to kill Claudio. CORSON (p. 191): Beatrice utters these words the moment all obstacles are removed from her making demands upon Benedick, just as the gentlest and kindest person might use a strong expression when under the influence of deep feeling. It exhibits the intense moral indignation she has felt and still feels, by reason of her cousin's wrongs. [MARSHALL says that these two words 'ought to be spoken with the utmost passion, in fact almost hissed into Benedick's ears,' regardless, I fear, of the phonetic difficulty of 'hissing' words which contain no sibilant.

Fletcher's interpretation of these words, which are so generally misunderstood

Bene. Ha, not for the wide world.
Beat. You kill me to denie, farewell.
Bene. Tarrie ſweet *Beatrice.*
Beat. I am gone, though I am heere, there is no loue in you, nay I pray you let me goe.
Bene. *Beatrice.*
Beat. Infaith I will goe.
Bene. Wee'll be friends firſt.
Beat. You dare eaſier be friends with mee, than fight with mine enemy.

299. *denie*] Ff, Rowe, +, Knt, Wh. i. *deny it* Q, Cap. et cet.
300. [He seizes her. Hal.
301. *there is*] (Struggling to free herself) *there is* Marshall.
303. Beatrice.] *Beatrice*—Theob. et seq. (subs.)

as an outburst of vindictiveness, cannot be too strongly commended. Not even in Imogen, not even in Cleopatra has Shakespeare entered more deeply, it seems to me, into a woman's heart than here, in this demand of Beatrice. With a swiftness stimulated by love, she sees that the moment is supreme,—herein is the only sure and absolutely infallible test of Benedick's devotion. If he fail here and now, though she cannot control her heart, which would be always his, her hand never can be given to him; as she says afterward, she would be here, yet she would be gone. So far from any display of intense passion or of melodramatic hissing, the words are more powerful if said almost quietly with a piercing and unflinching gaze into Benedick's eyes.—ED.]

299. **me**] This is the emphatic word.—ED.

301. **I am gone, though I am heere**] STEEVENS: That is, I am out of your mind already, though I remain here in person before you.—M. MASON (p. 54): I believe Beatrice means to say: 'I am gone,' that is, 'I am lost to you, though I am here.' In this sense Benedick takes them and desires to be friends with her.—DOUCE (i, 175): Beatrice may intend to say that notwithstanding she is detained by force, she is in reality absent; her heart is no longer Benedick's.

306. **than fight, etc.**] LADY MARTIN (p. 322): It has been, I know, considered by some critics [see Mrs Jameson, line 295, above] a blemish in Beatrice, that at such a moment she should desire to risk her lover's life. How little can such critics enter into her position, or understand the feelings by which a noble woman would in such circumstances be actuated! What she would have done herself, had she been a man, in order to punish the traducer of her kinswoman and her bosom friend, and to vindicate the family honour, she has a right to expect her engaged lover will do for her. Her own honour, as one of the family, is at stake; and what woman of spirit would think so meanly of her lover as to doubt his readiness to risk his life in such a cause? The days of chivalry were not gone in Shakespeare's time; neither, I trust and believe, are they gone now. I am confident that all women who are worthy of a brave man's love will understand and sympathise with the feeling that animates Beatrice. Think of the wrong done to Hero,—the unnecessary aggravation of it by choosing such a moment for publishing what Beatrice knows to be a vile slander! Benedick adopts her conviction, and, having adopted it, the course she

Bene. Is *Claudio* thine enemie? 308
Beat. Is a not approued in the height a villaine, that

309. *Is a*] *Is he* Rowe et seq.

urges is the one he himself must have taken. Could he leave it to the only male members of his adopted family, Leonato and Antonio, two elderly men, to champion the kinswoman of the lady of his love?—FLETCHER (p. 276): It is not 'temper,' as Mrs Jameson phrases it, but just principle and generous feeling combined, that actuate the heroine to place her lover in this hostile position towards her cousin's traducer, whom he can no longer, consistently with his protestations to herself, consider as his friend. The moment *before* he made these solemn professions, she had told him respecting the righting of her cousin's wrong, 'It is a man's office, but not yours.' The moment *after* he has made them, she tells him what is equivalent to saying, 'It is *now* your office, beyond all other men,' . . . This drama, let us observe, is laid in the time when, however it may be now-a-days, a woman of spirit as well as tenderness would have shrunk from the remotest idea of requiting her lover in so mean a sense, as to risk his honour for fear of risking his life. The more dearly she loved him, the more she loved his honour, as the dearest part of him to a woman worthy of his affection.

309–314. **Is . . . market-place**] MRS GRIFFITH (p. 159): There is a generous warmth of indignation in this speech which must certainly impress a female reader with the same sentiments upon such an occasion. I am not so disingenuous to take advantage of this passage as an historical fact, but am willing to rest it upon the sole authority of the Poet's assumption, as this will sufficiently answer the design of my introducing it; which is, to vindicate my sex from the general, but unjust charge of being prone to slander; for were this the case, were not the resentment of Beatrice, in this instance, natural, how could it move our sympathy? which it actually does here, even though we acknowledge the circumstance to have been merely imaginary. I believe that there is nothing which a woman of virtue feels herself more offended at, than defamation or scandal; first, against her own character, and proportionably when others are the victims. There are women, indeed, who may be fond of slander, as having an interest in depreciating an idea of chastity; but this is owing to their frailty, not their sex,—Vice is neither masculine nor feminine; *'tis the common of two.*—MRS JAMESON (i, 139): A haughty, excitable, and violent temper is another of the characteristics of Beatrice; but there is more of impulse than of passion in her vehemence. In the marriage scene, where she beheld her gentle-spirited cousin,—whom she loves the more for those very qualities which are most unlike her own,—slandered, deserted, and devoted to public shame, her indignation, and the eagerness with which she hungers and thirsts after revenge, are, like the rest of her character, open, ardent, impetuous, but not deep or implacable. When she burst into that outrageous speech [the present lines, 309–314], and when she commends her lover, as the first proof of his affection, to 'kill Claudio,' the very consciousness of the exaggeration,—of the contrast between the real good-nature of Beatrice and the fierce tenour of her language, keeps alive the comic effect, mingling the ludicrous with the serious. [Alas! alas!—ED.]—ANON. (*Blackwood*, April, 1833, p. 546): This is one of the very few views in which we cannot go along with our guide [Mrs Jameson]. We do not think it an 'outrageous speech.' Never in this world before or since had a woman been so used as Hero. A governor's daughter accused of incontinence not with one varlet, but with mankind, by her lover at the altar!

[309–314. Is he not approued . . . a villaine, etc.]

Sweetest Hero, she who was once so 'lovely in his eyes,' by her own father called 'smirched and mired with infamy!' Why, Hero had 'this twelvemonth been her bed-fellow,' and Beatrice knew she was as chaste as herself—as they lay bosom to bosom. Her pride of sex, as well as her sisterly love, was up in arms at the base and brutal barbarity; she felt herself insulted, her own maidenhood subjected to suspicion, since soot might thus be scattered on the unsunned snow of a virgin's virtue. And who was Claudio? She had heard his praises from the messenger ere she had seen his face. And this paragon led her Hero into the church to break her heart, and 'mire her name with infamy!' 'Oh, God! that I were a man! I could eat his heart in the market-place,' is a proper prayer and a just sentiment. We repeat, it is not 'outrageous.' Did he not deserve to have his heart eaten in the market-place? And if Beatrice could have changed her sex, and into a man's indignant heart carried too the outraged feelings of a woman's, the man of the Corinthian, or rather Composite order, of whom the world would then have had assurance, would have hungered and thirsted after Claudio's heart, and eaten it in the market-place, which we presume is only a figurative style of speaking, and means stabbed, and stabbed, and stabbed it, piercing it through, and through, and through, till the blood bolted from breast and back, and Claudio fell down a clod on the pavement-stone of sacrifice. In Beatrice commanding Benedick to 'kill Claudio,' we cannot bring ourselves to think that there can be any consciousness of exaggeration in the mind of any auditor, and least of all in that of such a high-minded lady as she who has happened to say so, or that the effect is particularly comic. Doubt there can be none, that it was a duty incumbent on Benedick, not only as a gentleman and a soldier, but as a Christian, to challenge Claudio to single, and, unless that cruelest of calumniators (however deluded) licked the dust and drenched it with tears, to mortal combat. Was not Benedick the lover, the betrothed of Beatrice, and was not Claudio the betrothed and the worse than murderer of her dearest and nearest (female) friend? She knew Hero's innocence, and so must Benedick; for dared he to doubt the word of his Beatrice as to the honour bright, the stainless purity of her whose head had so long lain beside hers on the same pillow? If he did, then was he not worthy to lay on the down his rough chin close to the smoothest that ever hid or disclosed a dimple in balmy sleep. We cannot help feeling painful surprise that 'Signior Montanto' had not put his finger to his lip with an eye-look that Claudio could not misinterpret, before that redoubted warrior left the church. It is not 'temper' [as Mrs Jameson terms it] that has the mastery with Beatrice. She was a high-born, high-spirited, high-honoured, high-principled, pure, chaste, and affectionate lady, and therefore she said, and could say no less: 'Kill Claudio.' Benedick was bound to challenge Claudio for his own sake, and that of the profession of arms. And what was the life of her lover to Beatrice in comparison with his honour? She, God wot, was no love-sick girl, but a woman in her golden prime,—and had Claudio killed Benedick,—why, she needed not to have broken her heart, nor would she, though verily we believe she might have worn widow's weeds for a year and a day. But she had no thought of its being within the chances of fortune that her beloved could be vanquished in such a cause. That would have occurred to her, had they gone out; but in her indignant scorn of the insulter, she saw him beaten on his knees, and her own knight's sword at his throat, that had so foully lied. [*Aut* Christopher North, *aut diabolus.*—ED.]

hath ſlandered, ſcorned, diſhonoured my kinſwoman? O that I were a man! what, beare her in hand vntill they come to take hands, and then with publike accuſation vncouered ſlander, vnmittigated rancour? O God that I were a man! I would eat his heart in the market-place.

Bene. Heare me *Beatrice.*

Beat. Talke with a man out at a window, a proper ſaying.

Bene. Nay but *Beatrice.*

Beat. Sweet *Hero*, ſhe is wrong'd, ſhee is ſlandered, ſhe is vndone.

Bene. Beat?

Beat. Princes and Counties! ſurelie a Princely teſtimonie, a goodly Count, Comfect, a ſweet Gallant ſure-

313. *rancour?*] *rancour*—Rowe et seq. (subs.)

315, 318. Beatrice.] *Beatrice;* Cap. *Beatrice*— Coll. et seq. (subs.)

316. *window,*] *window?*— Pope, +. *window*— Rowe et seq. (subs.)

321. *Beat?*] Q. *Bett?* F_2F_3. *But?* F_4. *But*— Rowe, Pope, Han. *But Beatrice*— Ran. *Beat*— Theob. et cet.

322. *Counties*] *Counts* Rowe ii, +, Cap.

323. *Count, Comfect,*] *Counte, Counte Comfect* Q, Cam. Rlſe, Wh. ii, Dtn. *count-Comfect* Ff. Rowe, +, Var. Ran. Mal. *count-confect* Cap. Steev. Var. Knt. *count, count confect* Coll. Dyce ii, iii. *count, count-confect* Dyce i, Ktly. *count—confect* Wh. i. *Count! Count Confect* Sta.

309. **approued**] See II, i, 360.

311. **were a man**] BOAS (p. 312): This speech springs from 'a noble and righteous fury, the fury of kindled strength'; but in the very measure of her strength the woman is made, with the finest truth, to find the measure of her weakness, and Beatrice, in this hour of her self-revelation, cries aloud for the powers of the sex that has hitherto been the butt of her scorn.

311. **beare her in hand**] That is, sustain by false promises.—ELWIN (*Note on Macb.* III, i, 80): In the 14th of Eliz., 1572, an Act was passed against 'such as practise abused sciences, whereby they bear the people in hand that they can tell their destinies, deaths,' etc.

313. **vncouered**] That is, slander that had not been uncovered, revealed, detected as it might have been, or, perhaps, it is slander unveiled, unabashed without any pretence of a disguise.—ED.

316. **proper**] See I, iii, 48.

322. **Counties**] See II, i, 337.

323. **Count, Comfect**] CAPELL (p. 131): That is, 'sugar-plum Count.'—R. G. WHITE (ed. i): Beatrice's wit and her anger working together, she at once calls Claudio's accusation 'a goodly *conte* confect,' *i. e.* a story made up, and him a '*count* confect,' *i. e.* a nobleman of sugar candy; and then she clenches the nail she has driven home, by adding 'a sweet gallant, surely.' This sense of the passage (which seems to have escaped all apprehension hitherto, the consequence being

[323. Count, Comfect,]

an almost universal corruption of the text) is further evident from the inter-dependence of the whole exclamation, 'Surely a princely *testimony*, a goodly *count*,'—the first part of which would be strangely out of place, if there were no pun in the second. In Shakespeare's time the French title 'Count' was pronounced like 'conte' or 'compte,' meaning a fictitious story, a word which was then in common use. For instance, 'to let you heare Prouerbes, which very Artifficers haue in their mouth, and comptes, which are vsed to be told by the fire side.'—Guazzo, *The Ciuile conuersation*, 1586, fol. 6, b. Again, 'Sentences, pleasant Jestes, Fables, Allegories, Similitudes, Prouerbes, Comptes, and other delightfull speach.'—fol. 62, b. Comfects, confects, comfets, or comfits (for the four orthographies were indifferently used) were so called because they were made up, as the etymology shows. 'Conte' suggested not only 'count' but 'confect,' the first vowel sound being the same in all. The Qto has been generally adopted with the explanation that 'Beatrice first calls Claudio "Count" and then gives him his title, "count confect!"' But surely this acceptation, which has been hitherto universal, loses the point of Beatrice's innuendo, deprives what is left of its proper connection, and is inconsistent with the quickness and concentration of her wit and the state of mind in which she is. We can easily imagine the bitter sneer with which Beatrice flings out 'Count—confect,' lingering a perceptible moment on the first syllable of the latter word; but that her stopping 'in the tempest and whirlwind of her passion,' to repeat 'a goodly Count, Count confect,' would be unnatural in any one, and particularly unlike her, we do not need the evidence of the authentic edition [F_1] to tell us. It has taken many lines, as it almost always must, to describe and explain what would flash instantaneously upon the mind of an auditor in Shakespeare's day, or of a reader prepared to receive it in this. The text should be 'a good *conte*—confect,' were it not that 'conte,' 'compte,' and 'count' were used interchangeably when the play was written. [The text of White's ed. ii reads: 'a goodly count, Count Comfect.'—ED.]—STAUNTON: A title of derision, as my *Lord Lollipop*.—W. A. WRIGHT: In 'a goodly Count' there is possibly a pun between 'Count,' a title, and 'count,' the declaration of complaint in an indictment. The occurrence of the word 'testimony' favours this. Grant White's suggestion is very probable that there is again a play upon the meaning of 'confect.' He interprets the phrase 'count comfect' as a fictitious story; but I prefer to think that the legal meaning of 'count' is rather pointed to, and that it means a fictitious charge. [I distrust all interpretations as fine-spun as Grant White's; while it is impossible to deny them, it is hard to assent to them; I cannot but believe that an auditor in Shakespeare's day, on hearing the word *Count*, and especially in the present passage, would think instantly of the title, and not at all, unless the connection were very pronounced, on *conte*, a story. If there be any pun here, which I doubt, the train of thought which led to it was the use, at the outset, of the word 'testimony.' This led to the legal use of the word 'count' as W. A. Wright suggests. But how 'count' led to 'comfect' I do not see by any logical connection; it can hardly be that at the word 'comfect' every auditor thought that a 'comfect' was either a composite or a 'fictitious' article; its chief meaning is a sweet-meat, as Beatrice at once proves. That Beatrice paused before 'Comfect' I can well imagine; she was searching for a term of supreme contempt,—that she was tolerably successful, I think we may infer, if a 'comfect' was popularly held to be what Cotgrave gives as a translation of '*Dragée*' . . . any

lie, O that I were a man for his ſake ! or that I had any friend would be a man for my ſake/But manhood is melted into curſies, valour into complement, and men are onelie turned into tongue, and trim ones too : he is now as valiant as *Hercules*, that only tells a lie, and ſweares it : I cannot be a man with wiſhing, therfore I will die a wo-

326. *curſies*] Q. *curtſies* F_2. *curteſies* F_3F_4, Rowe, +. *court'sies* Cap. Wh. *courtesy* Coll. ii (MS). *courtesies* Han. et cet.

327. *tongue*] *tongues* Han.

ionkets, comfets, or sweet-meats, served in at the last course, (or otherwise) for stomach-closers.' It is possible that Webster had this passage in mind when he wrote *The Dutchess of Malfi*, and if he did, he took neither 'count' nor 'confect' in any recondite sense; Ferdinand proposes as a husband to the Dutchess 'the great Count Malateste' whereupon the Dutchess exclaims: 'Fie upon him: A count! he's a mere stick of sugar-candy,' III, i, p. 227, ed. Dyce.—ED.]

325, 326. **melted into cursies**] STEEVENS: That is, into ceremonious obeisance, like the courtesies dropped by women. COLLIER (ed. ii) adopts the change of the plural 'cursies' into the singular 'courtesy,' as it stands in his MS, because 'manhood,' 'valour,' and 'compliment' are all in the singular. [And yet the plural is used after 'tongue' in the very next line.—ED.]—R. G. WHITE: It is possible that we should read *curses*,—Beatrice meaning that there was nothing left of men but words —curses and compliments.—HALLIWELL: Steevens is probably right. The spelling 'cursies,' I believe usually (though not always) implies courtesies in the sense of obeisances. Thus in the next act, the Qto reads 'courtisies,' where the word is used in the ordinary sense. Baret, *Alvearie*, 1580, has, however, 'Make a legge, or curtesie, *flecte genu*.' The fact is, that *cursey*, or *courtesy*, was applied in Shakespeare's time, to the obeisance both of men and women; so that the application of the word in the passage in the text is perfectly appropriate. It may be just worth notice, without assigning too much importance to the circumstance, for the early editions differ in orthography, that in the Second Act of *Othello*, where the word occurs four times, in the three cases where it is intended in its usual signification, it is, in the Folio, spelt *courtesie* and *curtesie*, whereas, in the other instance, where it means obeisance, it is, in the same edition, printed in the abbreviated form, *curtsie*.—W. A. WRIGHT: Beatrice is still playing on the confectionery metaphor. Compare *1 Hen. IV*: I, iii, 251: 'Why, what a candy deal of courtesy This fawning greyhound then did proffer me!' In *Haml.* III, ii, 65, 'the candied tongue' was the tongue of courtesy and compliment, as sweet and unsubstantial as comfits and sugar-candy.

327. **trim ones**] STEEVENS: The construction is,—not only men but trim ones are turned into tongue, that is, not only *common* but *clever* men, etc. MALONE, who apparently shares Steevens's error of supposing that 'trim ones' refers to men, observes that '"trim" does not mean *clever*, but *spruce, fair-spoken*. "Tongue" in the singular, and "trim ones" in the plural is a mode of construction not uncommon in Shakespeare.' [See III, iv, 56; V, i, 40.]—W. A. WRIGHT: They are so smooth-spoken that their tongues have lost their roughness. [Wherein the trimness consists is not, I think, in smoothness of speech, but, as Beatrice intimates in the next line, in readiness to tell a lie. Of course, 'trim' is strongly ironical, as it is in many another place in Shakespeare.—ED.]

man with grieuing.

Bene. Tarry good *Beatrice*, by this hand I loue thee.

Beat. Vſe it for my loue ſome other way then ſwearing by it.

Bened. Thinke you in your ſoule the Count *Claudio* hath wrong'd *Hero*?

Beat. Yea, as ſure as I haue a thought, or a ſoule.

Bene. Enough, I am engagde, I will challenge him, I will kiſſe your hand, and ſo leaue you: by this hand *Claudio* ſhall render me a deere account: as you heare of me, ſo thinke of me: goe comfort your cooſin, I muſt ſay ſhe is dead, and ſo farewell.

338. *ſo leaue*] *ſo I leaue* Q, Coll. i, ii, Wh. Cam. Dtn.
339. *a deere*] Q. *deere* F_2. *dear* F_3F_4, Rowe, Pope, Han.
341. [Exeunt. Ff.

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337. **I am engagde**, etc.] In Oxberry's edition of this play, as 'performed at the London Theatres Royal,' there is the following ending to this Scene:—

'*Bene.* Enough, I am engaged, [*puts on his hat.*] I will challenge him.

Beat. Will you?

Bene. Upon my soul I will. I'll kiss your hand, and so leave you.—By this hand, Claudio shall render me a dear account.

Beat. You 'll be sure to challenge him.

Bene. By those bright eyes, I will.

Beat. My dear friend,—kiss my hand again.

Bene. As you hear of me, so think of me. Go, comfort your cousin; I must say she's dead, and so farewell. [*both going*]

Beat. Benedick, kill him, kill him, if you can!

Bene. As sure as he 's alive I will. [*Exeunt.*'

The date of this edition is 1823. I find the same ending, with some trifling verbal changes, repeated in *Lopez and Wemyss' Acting American Theatre* of 1826. I do not know who is responsible for the impertinence, and time would be misspent in any prolonged search. I hope it was not Garrick, whose Acting copy was never, I believe, printed. It is not in Kemble's edition, nor in Mrs Inchbald's.—ED.

338. **by this hand**] 'This' is the emphatic word; it is not his own hand that Benedick now swears by, he had just sworn by it, but by Beatrice's fair hand that he is holding.—ED.

[*Scene II.*]

Enter the Conſtables, Borachio, and the Towne Clerke in gownes. 1

Keeper. Is our whole diſſembly appeard? 3

Cowley. O a ſtoole and a cuſhion for the Sexton. 4

Scene IV. Pope,+. Scene II. Cap. et seq.

Changes to a Prison. Theob. A Jail. Cap.

1. Enter...] Enter Dogb. Virg. Bor. Conr. the Town Clerk and Sexton in gowns. Rowe,+. Enter Dogb., Verg., and Sexton, in Gowns; and Watch, with Conr. and Bor. Cap.

3. Keeper.] To. Cl. Rowe,+. Dog. Cap. et seq.

4, 7. Cowley.] Dog. Rowe,+. Ver. Cap, et seq.

and a] *and* Ff, Rowe, Pope, Han.

1. **Towne Clerke**] This is evidently the same man as the Sexton, who speaks at line 5, and is throughout the scene the only man of intelligence except the Prisoners. Nevertheless, ROWE, followed by all editors down to Capell, retained 'Town Clerk' and added 'Sexton' in the present stage-direction. CAPELL was the first to perceive that they were one and the same character. 'In Shakespeare's time,' says HALLIWELL, 'in small towns, different offices were held by one person. The Sexton here introduced should be Francis Seacoal, if the poet had not forgotten the arrangement named at the end of the third act.' In this scene, the substitution of the actors' own names for the names of the characters they impersonated reveals, in a clear and satisfactory manner, that the Qto was printed from a play-house copy. The reader need find but little difficulty, if he will bear in mind that William Kempe acted 'Dogberry,' and Richard Cowley acted 'Verges.' Wherever, in the text, *Kemp.*, *Kem.*, or *Kee.*, appears, let 'Dogberry' be substituted. *Keeper* in the very first line is evidently, as Capell says, a 'press-corruption of Kempe'; so also '*Andrew*,' in line 6, which is, again as Capell says, 'suppos'd a nickname of Kemp's,' 'from his playing the part of Merry Andrew,' adds W. A. WRIGHT. 'We know of no actor,' says COLLIER, 'of the Christian, or surname of Andrew in the company of the Lord Chamberlain's players. Andrew Cane, or Kane, was a popular comic performer anterior to the publication of the F_1; but he could not have had the part of Dogberry so early, even if he filled it afterwards.' FLEAY (*Actor Lists*, p. 14) makes the statement, without comment, that 'Andrew performed in *Much Ado about Nothing*, 1599,' but, as I can find no reference whatever that he makes elsewhere to this actor, I incline to think that it is an oversight, which is indeed venial, when the immense mass of material is considered, which Fleay has garnered. For a Life of Kemp, see Collier's *Memoirs of Actors in the Plays of Shakespeare*, Sh. Soc., 1846, p. 89.

Wherever *Cowley* or *Couley* appears, be it remembered that it is *Verges* who speaks. Of Cowley very little is known, and for that little the student is referred to the volume of Collier, just mentioned, p. 159.

2. **in gownes**] MALONE: It appears from *The Black Book*, 1604, that this was the dress of a constable in our author's time: 'when they mist their constable, and saw the black gowne of his office lye full in the puddle,' etc.

4. **stoole and a cushion**] MALONE: Perhaps a ridicule was here aimed at *The*

Sexton. Which be the malefactors?

Andrew. Marry that am I, and my partner.

Cowley. Nay that's certaine, wee haue the exhibition to examine.

Sexton. But which are the offenders that are to be examined, let them come before maſter Conſtable.

Kemp. Yea marry, let them come before mee, what is your name, friend?

Bor. *Borachio.*

Kem. Pray write downe *Borachio.* Yours ſirra.

Con. I am a Gentleman ſir, and my name is *Conrade.*

Kee. Write downe Maſter gentleman *Conrade*: maiſters, doe you ſerue God:

**Both* Yea ſir we hope.

**Kem.* Write downe, that they hope they ſerue God: *and write God firſt, for God defend but God ſhoulde goe *before ſuch villaines:* maiſters, it is proued alreadie

6. Andrew.] Verg. Rowe, +. Dog. Cap. et seq.

10. *maſter*] *maiſter* Q.

11, 14, etc. Kemp. *or* Kee.] To. Cl. Rowe, +. Dog. Cap. et seq.

16. *gentleman Conrade*] *gentleman, Conrade,* Rowe i.

17, 21. *God: maiſters*] *God?* Both *Yea ſir we hope.* Kem. *Write down, that they hope they ſerue God: and write God firſt, for God defend but God ſhoulde goe before ſuch villaines: maiſters,* Q, Theob. et seq.

Spanish Tragedy: '*Hieronimo.* What, are you ready, Balthazar? Bring a chair and cushion for the king.'—[Act V, p. 157, ed. Hazlitt-Dodsley.]—HALLIWELL: It may be worth observing that the allusions to these [articles] are too common to warrant any certain deduction of the kind. Moveable cushions for the seats of single stools and chairs, although now nearly out of fashion, were most common in the sixteenth and seventeenth centuries.

7, 8. **exhibition to examine**] STEEVENS: Blunder for 'examination to exhibit.' See III, v, 47: '*Leonato.* Take their examination yourself, and bring it to me.'—HALLIWELL: 'Exhibition' is probably the speaker's blunder for injunction, permission, or some word of similar import. They are now proceeding to obey Leonato's direction and Dogberry and Verges are extremely anxious to take the first opportunity of asserting their right to examine Conrade and Borachio. Steevens is perhaps right, although the previous explanation seems more in accordance with the tenor of the context, and with the class of blunders usually perpetrated by the worthies who are now speaking.

* 17–21. ***Both Yea . . . villaines***] THEOBALD was the first to restore to the text these lines from the Qto; without them, as he says, Dogberry 'asks a question of the prisoners, and goes on without staying for any answer to it.'—BLACKSTONE: The omission of this passage may be accounted for from the stat. 3 Jac. I., c., 21,

that you are little better than falſe knaues, and it will goe neere to be thought ſo ſhortly, how anſwer you for your ſelues?

Con. Marry ſir, we ſay we are none.

Kemp. A maruellous witty fellow I aſſure you, but I will goe about with him: come you hither ſirra, a word in your eare ſir, I ſay to you, it is thought you are falſe knaues.

Bor. Sir, I ſay to you, we are none.

Kemp. Well, ſtand aſide, 'fore God they are both in a tale: haue you writ downe that they are none?

Sext. Maſter Conſtable, you goe not the way to examine, you muſt call forth the watch that are their accuſers.

Kemp. Yea marry, that's the efteſt way, let the watch come forth: maſters, I charge you in the Princes name, accuſe theſe men.

22. *will goe*] *will grow* Rowe ii.
26–32. Mnemonic lines, Warb.
28. *eare ſir, I*] *ear ſir; I* F_4. *ear: sir, I* Cam. Glo. Rlfe, Wh. ii, Dtn. *ear, sir; I* Rowe et cet.
32. *downe*] *drowne* F_2.
that] Om. F_4, Rowe i.
33, 43. *Conſtable*] *Town-clerk* Rowe, +.
34. *forth*] Om. Rowe, +.
36. *efteſt*] *easiest* Rowe, Pope. *deftest* Theob. +.
watch] *VVatch* F_4.
38. [Enter Watchman. Pope, +.

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the sacred name being jestingly used four times in one line.—COLLIER: Possibly, it was a player's interpolation.—R. G. WHITE (ed. i): It probably *was* interpolated by a player of the company,—one William Shakespeare; there were hardly two in one theatre who could do that.

32. **a tale**] 'A' is here, as very often in Shakespeare, equivalent to *one*; see III, v, 37. The meaning is, that they both tell one story; or, possibly, Dogberry may use the old law term, 'tale,' for which, in modern pleading, we have substituted 'declaration.' If so, the lawyers in Shakespeare's audience would appreciate the absurdity of representing the prisoners, the defendants, as both joined in what is always a 'declaration' of the cause of action by the plaintiffs.—ED.

36. **eftest**] THEOBALD: A letter happened to slip out at press in the first edition; and 'twas too hard a task for the subsequent editors to put it in, or guess at the word under this accidental depravation. There is no doubt but the author wrote, as I have restored the text: *deftest*, *i. e.* the readiest, most commodious way.—STEEVENS: Shakespeare, I suppose, designed Dogberry to corrupt this word as well as many others.—BOSWELL: Dogberry has here been guilty of no corruption. The *eftest* way is the *quickest* way. See *Eft* in Johnson's *Dict.*—HALLIWELL: *Eft* is solely used as an adverb. [To attempt to correct Dogberry is merely to range oneself by his side.—ED.]

Watch 1. This man ſaid ſir, that *Don Iohn* the Princes brother was a villaine.

Kemp. Write down, Prince *Iohn* a villaine: why this is flat periurie, to call a Princes brother villaine.

Bora. Maſter Conſtable.

Kemp. Pray thee fellow peace, I do not like thy looke I promiſe thee.

Sexton. What heard you him ſay elſe?

Watch 2. Mary that he had receiued a thouſand Dukates of *Don Iohn*, for accuſing the Lady *Hero* wrongfully.

Kemp. Flat Burglarie as euer was committed.

Conſt. Yea by th'maſſe that it is.

Sexton. What elſe fellow?

Watch 1. And that Count *Claudio* did meane vpon his words, to diſgrace *Hero* before the whole aſſembly, and not marry her.

Kemp. O villaine! thou wilt be condemn'd into euerlaſting redemption for this.

Sexton. What elſe?

Watch. This is all.

Sexton. And this is more maſters then you can deny, Prince *Iohn* is this morning ſecretly ſtolne away: *Hero* was in this manner accus'd, in this very manner refus'd, and vpon the griefe of this ſodainely died: Maſter Conſtable, let theſe men be bound, and brought to *Leonato*, I will goe before, and ſhew him their examination.

Conſt. Come, let them be opinion'd.

43. *Conſtable.*] *Town-clerk*— Theob. +. *Constable*— Cap. et seq.

48. *for accuſing*] *for the accuſing* F_4, Rowe.

51. *th'maſſe*] Ff, Rowe, +, Cap. Wh. i. *maſſe* Q, Cam. Wh. ii. *the mass* Var '73 et cet.

59. Watch.] 2 Watch. Rowe.

64. Leonato] *Leonatoes* Q, Cap. Var. Mal. Steev. Var. Coll. Dyce, Cam. Wh. ii.

65. [Exit. Theob.

66. Conſt.] Dog. Rowe.

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51. **by th'masse**] HALLIWELL: This oath was gradually becoming out of fashion, and is therefore suitably placed in the mouth of Verges,—'a good old man, sir.'—W. A. WRIGHT: But Borachio is not a good old man, and yet he uses it.

63. **vpon**] See II, lii, 202.

Sex. Let them be in the hands of *Coxcombe.* 67
Kem. Gods my life, where's the Sexton? let him write
downe the Princes Officer *Coxcombe:* come, binde them 69

67. [Exit. Rowe.
Sex. *Let them...Coxcombe.*] Ff (*Coxombe* F_2), Rowe, Pope. Couley. *Let them...Coxcombe.* Q. Sexton. *Let them be in hand.* [Exit.] Conr. *Off, coxcomb!* Warb. Johns. Var. '73. Ver. *Let them be in bands.* Con. *Off, coxcomb!* Cap. Ver. *Let them be in hand.* Con. *Off, coxcomb!* Var. '78, '85, Ran. Ver. *Let them be in band.* Con. *Off, coxcomb.* Steev. '93, Var. '03, '13. Ver. *Let them be in the bands*— Con. *Off, coxcomb!* Sing. i, Hal. Jervis. Sexton. *Let them be bound.* Borachio. *Hands off, coxcomb.* Coll. MS. Verj. *Let them be in the*— Con. *Hands off! coxcomb!* Kinnear, Lloyd. Verg. *Let them. Bind their hands.*— Con. *Off, coxcomb!* Anon. ap. Halliwell. Verg. *Let them be in the hands of*— Con. *Coxcomb!* Sta. Ver. *Let them be in the hands*— Conr. *Off, coxcomb!* Mal. Var. '21, Knt, Coll. Sing. ii, Dyce, Cam. Ktly, Glo. Rlfe, Huds. Dtn, Wh. ii, Marshall.
68, 72. Kem.] Dog. Rowe.
69. *Officer*] *Officers* F_3F_4.
69, 70. *binde them thou*] F_2. *bind them, thou* Q, Rowe, +. *bind them; thou* F_3F_4, Han. et cet. (subs.)

67. **Sex. Let . . . Coxcombe.**] Theobald's wonted insight here deserted him. All that he saw was, that it is hardly becoming in the Sexton to call the Constable a Coxcomb, and that this epithet 'ought to come from one of the prisoners.' Accordingly, he concluded that 'Couley' (of the Qto) was a misprint for *Conrade*, and to Conrade he gave the speech without further change, wherein he was exactly followed by R. G. WHITE (ed. i), except in placing a comma after 'be.' HANMER also followed Theobald in giving the speech to Conrade, except in changing more appropriately, 'Let them' into *Let us.* Here Theobald's influence ceases and we are indebted to WARBURTON for the happy solution which has been essentially adopted with some variations by almost every subsequent editor. Warburton saw that the whole line did not belong to the Sexton, and that Conrade spoke only a part of it; he reads accordingly, and explains thus: '"*Sexton.* Let them be in hand. [Exit.] *Con.* Off, coxcomb!" Dogberry would have them pinioned. The Sexton says, it was sufficient if they were kept in safe custody, and then goes out. When one of the watchmen comes up to bind them, Conrade says "Off, coxcomb!" as he says afterwards to the Constable "Away! you are an ass!"' CAPELL next changed the 'Sexton' into *Verges*, herein following the Qto, which has 'Couley,' the name, as it will be remembered, of the actor of Verges; and instead of 'in the hands,' Capell reads *in bands;* wherefrom STEEVENS'S *in band* is only a slight change; as is also *in the bands* of SINGER (ed. i). TYRWHITT says that he once conjectured that Verges should say: 'Let them bind their hands,' but withdrew it in favour of Steevens's reading.—MALONE: Perhaps we should read and regulate the passage thus: '*Ver.* Let them be in the hands of—(*the law*, he might have intended to say). *Con.* Coxcomb!'—BRAE (p. 148): Verges, to assert *his* share of authority, repeats Dogberry's order; and that he may originate something from himself, he tacks to it the superfluous addition: 'Let them be—*in the hands.*'—CAM. EDITORS: The first words may be a corruption of a stage-direction [*Let them bind them*] or [*Let them bind their hands*].—R. G. WHITE (ed. ii): This passage seems to be hopelessly corrupted. [The only words, it would appear, of which we are quite sure, are Conrade's 'Off, coxcomb.'—ED.]

thou naughty varlet.

Couley. Away, you are an aſſe, you are an aſſe.

Kemp. Doſt thou not ſuſpect my place? doſt thou not ſuſpect my yeeres? O that hee were heere to write mee downe an aſſe! but maſters, remember that I am an aſſe: though it be not written down, yet forget not ỳ I am an aſſe: No thou villaine, ỹ art full of piety as ſhall be prou'd vpon thee by good witneſſe, I am a wiſe fellow, and which is more, an officer, and which is more, a houſhoulder, and which is more, as pretty a peece of fleſh as any in Meſſina, and one that knowes the Law, goe to, & a rich fellow enough, goe to, and a fellow that hath had loſſes,

71. Couley.] Conr. Rowe.
73. *yeeres*] *years* F_3F_4.
76. ỳ] *thou* F_3F_4.
77–84. Mnemonic lines, Warb.
78. *a houſhoulder*] *an householder* Rowe, +, Var. Ran.
79. *any in*] *anie is in* Q, Cap. Var. Ran. Mal. Steev. Var. Knt, Coll. Cam. Ktly, Wh. ii.

70. **naughty**] This word was formerly, as we all know, a much stronger term than at present, when it is chiefly restricted to children. But, possibly, in the mouth of Dogberry, and coupled with 'varlet,' it may have had to Shakespeare's auditors almost as weak and comic a sound as it has to us. See V, i, 307.—ED.

81. **hath had losses**] SCOTT (*Quentin Durward*, Introd. p. 11, ed. 1853): I have always observed your children of prosperity, whether by way of hiding their full glow of splendour from those whom fortune has treated more harshly, or whether that to have risen in spite of calamity is as honourable to their fortune as it is to a fortress to have undergone a siege,—however this be, I have observed that such persons never fail to entertain you with an account of the damage they sustain by the hardness of the times. You seldom dine at a well-supplied table, but the intervals between the champagne, the burgundy, and the hock, are filled, if your entertainer be a moneyed man, with the fall of interest and the difficulty of finding investments for cash, which is therefore lying idle on his hands; or, if he be a landed proprietor, with a wofull detail of arrears and diminished rents. . . . I therefore put in my proud claim to share in the distresses which affect only the wealthy; and write myself down, with Dogberry, 'a fellow rich enough,' but still 'one who hath had losses.'—COLLIER (ed. ii): It is not very evident how Dogberry was to prove that he was a 'rich fellow enough' by having had losses, unless he meant that he had been able to sustain them. The MS has *leases* or *leasses*, for 'losses'; but we are unwilling to disturb the old, and almost proverbial, text by substituting what is questionable.—HERMAN MERIVALE (*Edin. Rev.*, April, 1856, p. 374): Before we condemn [Collier's MS] let us think again. We enter very unwillingly into the domain of æsthetic criticism, but, after all, does the received reading appear free from objection in its place? The ostentation of past losses would seem rather more appropriate in one who is seeking to varnish his present decay by the lustre of times gone by, than in one, like Dogberry, who is making a vulgar boast of present prosperity. And 'one who has had *leases*' was a pointed description of a wealthy

and one that hath two gownes, and euery thing handſome about him: bring him away: O that I had been writ downe an aſſe / *Exit.*

churl, which would have been fully appreciated by an audience in Queen Elizabeth's reign. For many a fortune had been made by people in Dogberry's class, out of the common abuse of beneficial leases of church and corporation property; while,—if such very minute criticism may be allowed,—the words 'who has *had* leases' seem to point to the circumstance that, just about the time of Shakespeare's first familiarity with theatres (in 1586) the last 'disabling statute' had rendered the farther perpetration of such unprofitable jobs impossible.—Rev. JOHN HUNTER: Dogberry here magnifies himself as having been so rich, that in spite of losses he is 'a rich fellow enough' still.—INGLEBY (*Shakespeare Hermeneutics*, etc., 1875, p. 35): Dogberry's 'losses' may have been intended for *law-suits*. [See also *N. & Qu.* I, vii, p. 524, 1853, where "John Doe" makes the same suggestion. The reader will find an entertaining chapter, with Dogberry's phrase for its motto, in JACOX's *Shakespeare Diversions* (ii, 21) wherein many and many an example is recorded, gathered from the whole field of English literature, where past losses and 'better days' minister great consolation.—ED.] R. G. WHITE (ed. ii) Incomprehensible; and probably corrupt. Query?—that hath had *horses*.—BAILEY (i, 193): To substitute *leases* would be adopting an alteration quite destitute of appropriateness. I have two rival suggestions to offer: (1) that the true reading is *horses*, or *hosses*,—a perversion of *horses* now, at least, widely prevailing both in town and country amongst persons of Dogberry's rank. . . . I venture, therefore, if my first suggestion be rejected,—in which I am disposed to concur,—(2) to propose *trossers* in its place. *Trossers* or *trowses* is a word, we are told, very frequently met with in our old dramatic writers, and it occurs once in Shakespeare, coupled with the epithet *strait*, to denote tight breeches. 'Had losses' may possibly have been converted from *strait trossers*. [Happy indeed is it, for decency's sake, that Bailey, in regard to clothing the nether limbs by *trowses*, could convert 'hath had' into 'hath,' be the garment never so tight! As for comment on *hosses*, I can only say that I knew the soul of Dogberry to be immortal, but that until I had read this, I did not know that his spirit still walked.—ED.]

84. **writ downe an asse**] COLLIER (*Actors in Shakespeare's Plays*. Robert Armin. *Shakespeare Society*, p. 198): Armin preserved the same designation of 'servant to the King's most excellent Majesty,' when he published his next tract, *The Italian Tailor and his Boy*, which came out in 1609. . . . The most remarkable passage in the preliminary matter to [this tract] is contained in the epistle to Lord and Lady Haddington, where Armin refers to his poverty, and makes such a reference to Dogberry as seems to render it certain that he succeeded to the character after Kemp resigned it, on retiring from the Lord Chamberlain's players, and joining those of the Lord Admiral: Armin's words are, 'Pardon, I pray you, the boldness of a beggar, who hath been *writ down an ass* in his time, and pleads under *formâ pauperis* in it still, *notwithstanding his constableship* and office.' Kemp was certainly dead when this was written, and Armin may possibly not have performed Dogberry until after that event; but our notion is, that the character devolved into Armin's hands when Kemp abandoned the Globe and went to act at the Fortune.

Actus Quintus.

Enter Leonato and his brother.

Brother. If you goe on thus, you will kill your ſelfe,
And 'tis not wiſedome thus to ſecond grieſe,
Againſt your ſelfe.
Leon. I pray thee ceaſe thy counſaile,
Which falls into mine eares as profitleſſe,
As water in a ſiue : giue not me counſaile,
Nor let no comfort delight mine eare,
But ſuch a one whoſe wrongs doth ſute with mine.
Bring me a father that ſo lou'd his childe,
Whoſe ioy of her is ouer-whelmed like mine,
And bid him ſpeake of patience,

Scene I. Rowe.
Before Leonato's House. Pope.
2. his brother] Antonio. Rowe.
3. Brother.] Ant. Rowe.
8. *ſiue*] *ſieve* F_3F_4.
9. *comfort*] *comfort els* F_2. *comfort elſe* F_3F_4, Rowe, Pope. *comforter* Q, Theob. et seq.
10. *doth*] Ff, Rowe, Pope. *doe* Q, Theob. et seq.
13. *ſpeake*] *speak to me* Han. Coll. ii, iii (MS), Dyce ii, iii.
patience] *patience to me* Ktly.

3. **Brother**] LLOYD: Leonato at the beginning of this Act is immersed in grief for the disgrace of his child, but the spectator already knows that this grief will be speedily allayed by the publication of her innocence, and the additional knowledge that he is bound to exaggerate consciously the expression of his grief by the pretence of her death, still further checks the spontaneousness of our compassion. Sympathy is balked and puzzled, and would rebel in affront, but that the poet furnishes a fair excuse for the laugh which incongruity invites, by the grotesque comicality of the indignation of Antonio. With like humanity, in the scene where the sleeping Juliet is mourned by her parents as dead, a vent for our importunate sense of absurdity is supplied in the ludicrously exaggerated wailings of the nurse.

8. **water in a siue**] W. A. WRIGHT: Compare Plautus *Pseudulus*, I, i, 102: 'Non pluris refert quam si imbrem in cribrum ingeras.'

10. **wrongs**] See II, i, 228.

13. **speake**] HANMER, for the sake of the metre, added *to me*, reading 'patience,' as three syllables. COLLIER'S MS also added them; and WALKER (*Crit.* ii, 256) suggested, independently, the same. BARRON FIELD also proposed the addition, which, he says (*Sh. Soc. Papers*, ii, 54), 'would set off well with "And I *of him* will gather patience,"' line 22. On the other hand, ANON. (*Blackwood*, Aug., 1853, p. 193) says: 'Let any reader, who has an ear, read the opening speech of Leonato, and he will perceive at once how greviously its effect is damaged by the insertion of the words "to me" in this line.' [It is the very readers, who believed

Meaſure his woe the length and bredth of mine,
And let it anſwere euery ſtraine for ſtraine,
As thus for thus, and ſuch a griefe for ſuch,
In euery lineament, branch, ſhape, and forme:
If ſuch a one will ſmile and ſtroke his beard,
And ſorrow, wagge, crie hem, when he ſhould grone,

19. *And...hem,*] QF_2. *And hallow, wag, cry hem,* F_3, Rowe ii, Pope. *And hollow, wag, cry hem,* F_4, Rowe i. *And sorrow waive, cry hem,* Han. Warb. *And sorrowing cry hem!* Heath, Warton, Hal. *And, Sorrow wag! cry; hem,* Johns. Var '73, '78, '85, Ran. *Bid sorrow, wag; cry, hem!* Cap. Sta. *In sorrow wag; cry hem,* Mal. *Cry—sorrow, wag! and hem,* Johns. conj. Steev. Var. '03, '13, '21, Sing. *And 'sorrow wag' cry; hem,* Knt. *And sorrow, wag! cry hem,* Coll. i. *Call sorrow joy; cry hem,* Coll. ii, iii (MS). *And—sorrow, wag!—cry hem,* Dyce i. *And, sorrow's wag, cry hem.* Wh. i. *And sorrow sway; cry Hem!* Ktly. *At sorrow wink, cry hem* Anon. ap. Cam. *At sorrow wag, cry hem* Beke ap. Cam. *And sorrow swagge* or *swage* Ingleby (Athenæum 6. Feb. 1864) withdrawn. *And so forth; wag, cry 'hem!'* Bulloch. *Aud sorrow-wrung, cry 'hem!'* Herr. *And sorrow weigh, cry hem,* Wagner. (Sh. Jhrbch. xiv, 289) *Call sorrow wag* or *At sorrow's rage crie 'hem.'* Leo. *Hem sorrow away, and sigh* Orger. *Bid sorrow wag, cry 'hem!'* Dyce ii, iii, Cam. Glo. Huds. Rlfe, Dtn, Wh. ii, Kinnear.

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that they had ears, that demanded the extra syllables. Hitherto, in quoting in these volumes the *Notes* of this Anonymous critic, I have attributed them to LETTSOM, on the authority of INGLEBY in *N. & Qu.* 5th. vii, 224, and I think that I once found a reference in DYCE which corroborated INGLEBY, but I cannot now recall where. I have come to the conclusion, however, that it is safer to quote them as they appear in the magazine: ANONYMOUS; especially since Lettsom himself in his *Preface* (p. liv) to Walker's *Text of Shakespeare* holds this Anonymous reviewer up to ridicule.—ED.]

15. **straine**] DEIGHTON: Schmidt interprets 'strain' as *feeling*. But in the large majority of the passages cited by him under that head, there is the notion of *stretching* (inherent in the verb), and that notion seems to be present here, and to be indicated by the next two lines.—W. A. WRIGHT: That is, every emotion by which it finds expression. Compare *Son.*, xc, 13: 'And other strains of woe, which now seem woe, Compared with loss of thee will not seem so.' There may be also a reference to the musical sense of the word as is suggested by the use of 'answer,' which might mean *re-echo*. See *Lucrece*, 1131: 'So I at each sad strain will strain a tear.' [Wright's expression 'every emotion,' will, of course, include the lightest emotion as well as the deepest, but here, I think, every light emotion is excluded, and only those that are the heaviest are meant, those 'strains' which in common phrase, we say still carrying out the simile, 'rack the very soul.' The suggestion of a possible allusion to a musical strain is good.—ED.]

17. **lineament**] R. G. WHITE (ed. ii): Pronounced properly in three syllables: *line-ament*.

19. **And sorrow . . . grone**] THEOBALD: How are we to expound Rowe's reading? 'If a man will *halloo*, and *whoop*, and *fidget*, and *wriggle about*, to shew a pleasure when he should groan,' etc. This does not give much decorum to the sentiment. I flatter myself that a slight alteration of the Qto, and F_1F_2 has led me

[19. And sorrow, wagge, crie hem]

to the true reading: 'And sorrow wage; cry hem! when,' etc., *i. e.* if such a one will *combat with, strive against* sorrow, etc.—HEATH (p. 109): I am inclined to think it not improbable our poet wrote: 'And *sorrowing* cry hem! when,' etc. The participle *sorrowing* signifies 'while he is actually under the influence of his sorrow,' as in the next line. WARTON, independently of Heath, proposes the same emendation, and adds: '*Sorrowing* was here, perhaps, originally written *sorrowinge* [see HALLIWELL, *post*], according to the old manner of spelling; which brings the correction I have proposed still nearer to the letters of the text in the early editions.'—CAPELL (ii, 133): The method taken at present [see *Text. Notes*] gives sense to the member quoted [the present line,] and withal the strictest conformity in manner and cast of language with every other part of the speaker's argument, and the change that gives them is of the minutest. [Although Dyce and others say that they have adopted Capell's reading, the semi-colon in Capell's text has been overlooked; this semi-colon is of minor importance, but I have nevertheless deemed it best to be strictly correct and separate Capell's reading from Dyce's.—ED.]—JOHNSON: I cannot but think the true reading nearer than it is imagined. I point thus: 'And, sorrow wag! cry; hem, when,' etc. That is, 'If he will smile, and cry *sorrow be gone*, and hem instead of groaning.' The order in which 'and' and 'cry' are placed is harsh, and this harshness made the sense mistaken. Range the words in the common order, and my reading will be free from all difficulty: 'If such an one will . . . stroke his beard, Cry, sorrow, wag! and hem when,' etc.—STEEVENS: In my opinion Dr Johnson has left succeeding critics nothing to do respecting the passage before us.—TYRWHITT (p. 30): I think we might read: 'And sorrow *gagge;* cry hem, when,' etc.—RITSON (*Remarks*, p. 33): Every editor and commentator has offered his proper lection, and therefore here 's a new one to increase the number: 'And, *sorrow waggery*, hem when,' etc., *i. e.* 'sorrow becoming waggery'; or, 'converting sorrow into waggery, hem,' etc.—STEEVENS (1778): We might read: 'And, *sorry wag!* cry hem! when,' etc., *i. e.* unfeeling humourist! to employ a note of festivity, when his sighs ought to express concern. [Steevens afterward said that he had 'inadvertently offered' this reading. It was, adopted, however, by MARSHALL, who says that 'the expression seems very applicable to the type of character that Leonato is describing.']—MALONE (1790): For the emendation now made I am answerable: 'In sorrow wag; cry hem, when,' etc., *And* and *In*, hastily or indistinctly pronounced, might have been easily confounded, supposing (what there is great reason to believe) that these plays were copied for the press by the ear; and by this slight change a clear sense is given, the latter part of the line being a paraphrase on the foregoing.—STEEVENS (1793): To cry—*Care away!* was once an expression of triumph. So, in *Acolastus*, 1540: '—I may now say, *Care awaye!*' Again, *ibidem:* '—Now grievous *sorrowe and care away!*' Again, at the conclusion of Barnaby Googe's *Third Eglog:* 'Som chestnuts have I there in store, With cheese and pleasaunt whaye; God sends me vittayles for my nede, And I synge *Care away!*' Again, as Dr Farmer observes to me, in George Withers's *Philarete*, 1622: 'Why should we grieve or pine at that? *Hang sorrow!* care will kill a cat.' *Sorrow go by!* is also (as I am assured) a common exclamation of hilarity even at this time, in Scotland. *Sorrow wag!* might have been just such another. The verb to *wag* is several times used by our author in the sense of *to go* or *pack off*.—BARRON FIELD (*Sh. Soc. Papers*, ii, 54): I prefer Knight's reading.

[19. And sorrow, wagge, crie hem]

It appears from the following two passages in *Love's Lab. L.* that 'Set thee down, Sorrow!' which very much resembles 'Sorrow wag!' was a byword: 'Affliction may one day smile again, and till then, sit thee down, Sorrow.'—I, i, 316; 'Well, set thee down, sorrow! for so they say the fool said, and so say I.'—IV, iii, 4.—COLLIER (ed. i): The meaning is clear, though not clearly expressed. 'And, sorrow, wag!' is *and sorrow away!* (for which indeed it may have been misprinted) similar to the exclamation, 'care away!' . . . Heath's suggestion is the most plausible emendation.—COLLIER (ed. ii): The words in the MS are, 'Call sorrow joy; cry hem, when,' etc. and we give them place in the text more willingly, because not only are they in exact accordance with the rest of the sentence, but because no body (with the exception perhaps of Heath,) has offered even a plausible solution of the difficulty. The old reading, 'And sorrow, wag!' cannot be what Shakespeare wrote.—ANON. (*Blackwood*, Aug., 1853, p. 193): Collier's MS gives us a gloss not a reparation of the text. We believe 'wag' to be the German word *weg*—away—off with you.—HALLIWELL (adopting Heath's reading): The plausibility of this correction becomes more apparent, if it be supposed that, in the original MS the second word was spelt *sorrowynge*, and that the letter *y* was written short and widely. It should also be observed that great stress is laid, throughout the dialogue, on the individual personally feeling the effects of sorrow; so that the insertion of the word *sorrowing* in this line cannot fairly be considered pleonastic. Another suggestion is readily imagined from the notes of Steevens on this line although it has not, I believe, been offered amongst the numerous conjectural readings, 'And, sorrow away! cry hem,' etc. The expression, sorrow away, was most likely proverbial. To cry—*Care away!* was once an expression of triumph. . . . An instance of re-writing, similar to Collier's MS, occurs in an early MS Commonplace-book, where the line is thus curiously given: 'Bid sorrow go, cry hem,' etc. Dr Sherwen, in opposition to all other critics, adheres to the original text. 'It is,' he observes, 'one of those Latinised transpositions of words frequently observed both previous and posterior to the age of Shakespeare; a species of affectation which, if properly attended to, will enable us to clear up many other obscurities in the progress of this work. "And, sorrow wag! cry hem," has the same meaning as if the natural order had been observed, viz: "And cry hem! sorrow wag (or begone) when," etc.'—R. G. WHITE (ed. i): All the attempts at emendation have rested on the assumption that 'wag' is a verb, or represents one, except Steevens's, who read 'And *sorry* wag;' but is it not plain that Leonato calls the man who in his affliction smiles and strokes his beard, hems, patches grief with proverbs, and drowns it in midnight revelry, 'sorrow's wag'? [White decided that it was *not* plain before he printed his second edition, wherein without comment, he followed Dyce.—ED.]—STAUNTON: We adopt a suggestion by Capell, which deviates little from the original, and affords a plausible meaning, but have not much confidence in its integrity.—WALKER (*Crit.* i, 307): *Qu.*, 'Say, sorrow, wag;' etc. There are three lines in the neighbourhood beginning with *And*.—DYCE (ed. ii): I adopt Capell's emendation, which is incomparably the best yet proposed, and, I think, not to be objected to because the word 'bid' occurs in the seventh line above. . . . That the words 'sorrow wag' are uncorrupted, and equivalent to 'sorrow be gone,' I feel quite confident.—KEIGHTLEY (*Exp.* 167): For 'wag' which gives no sense, I would read *sway*, which gives most excellent sense. [Here Keightley gives examples of the use of *sway*, which any

Patch griefe with prouerbs, make misfortune drunke,
With candle-wafters: bring him yet to me,

20–35. Mnemonic lines, Pope, Warb.
21. *With candle-wafters*] *With-can-dle-wafters* F_2. *With-candlewafters* F_3.
21. *yet*] *you* Coll. MS.

Concordance will supply.] It seems evident that the initial *s* of *sway* was effaced, a thing not unusual. [It is to me far preferable to consider this line as irredeemably corrupt than to accept any emendation, or any punctuation, that has been hitherto proposed. Dyce's authority is august, and Dyce is 'quite confident' that 'sorrow wag' is uncorrupted, but not even his authority, nor, indeed, any other, can ever persuade me that Shakespeare put such words, at this passionate moment, into Leonato's mouth. There is a smack of comicality about 'wag' which is ineffaceable; it would be hardly worse had Leonato bid 'sorrow toddle!' Let us unflinchingly consign this line to any limbo that will receive it, and, beyond a peradventure, our enjoyment of this delightful play will not be by one hair's breadth diminished.—ED.]

21. **candle-wasters**] STEEVENS: This may mean, wash away his sorrow among those who sit up all night to drink, and in that sense may be styled *wasters of candles*.—WHALLEY: This is a term of contempt for scholars; thus, Jonson in *Cynthia's Revels*, III, ii: 'unluckily perverted and spoiled by a whoreson book-worm, a candle-waster'[—p. 277, ed. Gifford]. In *The Antiquary*, III, is a like term of ridicule: 'He should more catch your delicate court-ear than all you head-scratchers, thumb-biters, lamp-wasters of them all'[—p. 469, ed. Hazlitt-Dodsley]. The sense, then, is: 'stupify misfortune by the conversation or lucubrations of scholars, the production of the *lamp*, but not fitted to human nature.' [This interpretation receives the approval of Gifford in a note *ad loc.* in *Cynthia's Revels*. MALONE, however, had 'no doubt that "candle-wasters" here means *drunkards*. The word "drunk" strongly supports this interpretation,' which was also adopted by DYCE and STAUNTON, both of whom defined the word by *revellers*.]—KNIGHT: That is, stupify misfortune with learned discourses on patience, that the preachers did not practise. INGLEBY, in *The Still Lion*, p. 119, and *Shakespeare Hermeneutics*, p. 129, agrees with Whalley. HERR (p. 104) diverts the current into a new channel by 'inclining to the belief that the interpretation should be,—inasmuch as it is known Shakespeare was familiar with the Irish custom indicated,—rather in this wise: "those who sit up with the dead, as at an Irish wake, where everybody forgets his grief in drunkenness."'—W. A. WRIGHT: Whalley gave the true interpretation, which is in keeping with the rest of Leonato's speech and with his reference to the philosopher in line 38. [The word 'candle-waster' indicates so clearly one who wastes candles in any way, whether by revelry or by study, that the testimony of Ben Jonson or of Shakerley Marmion is hardly sufficient to limit it to a 'book-worm.' The context must determine its limitation. Here, from the use of the word 'drunk' we should be inclined at once to decide that 'candle-waster' referred to revelry, were it not that Leonato goes on to say that 'there is no such man;' it cannot be, therefore, that Leonato means that no one ever by drinking lulled misfortune in sleep,—'to drown sorrow in the bowl' is a hackneyed expression;—this, therefore, cannot be his meaning, and we are, accordingly, compelled as an alternative to accept with Whalley, 'candle-wasters' as meaning 'philosophers.' Of those who have successfully assuaged misfortune by philosophy, or, as Leonato afterward calls it, by 'preceptial medicine,' none is to be found.—ED.]

And I of him will gather patience:
But there is no ſuch man, for brother, men
Can counſaile, and ſpeake comfort to that griefe,
Which they themſelues not feele, but taſting it,
Their counſaile turnes to paſſion, which before,
Would giue preceptiall medicine to rage,
Fetter ſtrong madneſſe in a ſilken thred,
Charme ache with ayre, and agony with words,
No, no, 'tis all mens office, to ſpeake patience
To thoſe that wring vnder the load of ſorrow:
But no mans vertue nor ſufficiencie
To be ſo morall, when he ſhall endure
The like himſelfe: therefore giue me no counſaile,

24. *ſpeake*] *give* F_3F_4, Rowe, +. 30. *No, no,*] Separate line, Field (*Sh. Soc. Papers*, ii, 54).

21. **yet**] I suppose the train of thought in Leonato's mind is 'it will be very hard to find such a man *yet* if you do, bring him to me;' and then his thoughts growing clearer, he asserts outright 'there *is* no such man.'—ED.

23–25. **men . . . not feele**] THEOBALD: I have observed [several classical] passages, which seem a very reasonable foundation for these sentiments: 'Facile omnes, quum valemus, recta consilia aegrotis damus'—Terence [*Andria*, II, i, 9—W. A. WRIGHT]; ἐλαφρὸν, ὅστις πημάτων ἔξω πόδα Ἔχει, παραινεῖν, νουθετεῖν τε τὸν κακῶς Πράσσοντ.'—Æschylus [*Prometheus*, 263]; ῥᾴον παραινεῖν ἢ παθόντα καρτερεῖν. Euripides [*Alcestis*, 1078.]

25. **not feel**] For examples of the omission of *do* before *not*, see ABBOTT, § 305.

25. **tasting it, Their**] ABBOTT (§ 379): Sometimes a pronoun on which a participle depends can be easily understood from a pronominal adjective. [It seems hardly necessary here to resort to the pronominal adjective 'their' when an antecedent 'men' and a pronoun 'they' are in such close proximity.—ED.]

27. **preceptiall medicine**, etc.] BUCKNILL (p. 117): These lines are remarkable in these days when the moral treatment of mental affections is supposed to be a great novelty; although 'preceptial medicine' may still be as inefficient as ever to influence frenzy, we do not now use even silken threads to restrain strong madness, any more than we use 'a dark house and a whip,' according to Rosalind's recipe, for the treatment of lunatics.

29. **Charme**, etc.] Compare: 'And sorrow ebbs, being blown with wind of words.'—*Lucrece*, 1330.—ED.

31. **wring**] Were it not that SCHMIDT has found two other examples of this intransitive use (*Hen. V:* IV, i, 253, and *Cym.* III, vi, 79) I should incline to doubt the word, here, as a misprint.—ED.

32. **sufficiencie**] That is, adequate ability. Compare *Wint. Tale*, II, i, 221.

33. **morall**] That is, to be so ready with moral sentences about patience. Compare 'When I did hear The motley fool thus moral on the time.'—*As You Like It*, II, vii, 31.

My griefs cry lowder then aduertiſement.
Broth. Therein do men from children nothing differ.
Leonato. I pray thee peace, I will be fleſh and bloud,
For there was neuer yet Philoſopher,
That could endure the tooth-ake patiently,
How euer they haue writ the ſtile of gods,
And made a puſh at chance and ſufferance.
Brother. Yet bend not all the harme vpon your ſelfe,
Make thoſe that doe offend you, ſuffer too.
Leon. There thou ſpeak'ſt reaſon, nay I will doe ſo,
My ſoule doth tell me, *Hero* is belied,
And that ſhall *Claudio* know, ſo ſhall the Prince,
And all of them that thus diſhonour her.

Enter Prince and Claudio.

Brot. Here comes the *Prince* and *Claudio* haſtily.

39. *tooth-ake*] *tooth-ach* F_3F_4.
41. *puſh*] *pish* Rowe ii, +, Cap. Mal. Steev. *push!* Coll. ii, Ktly.
42. *your ſelfe,*] *your self.* Rowe
48. Scene II. Pope, +.
Enter...] Enter Don Pedro, Rowe. After line 49, Cap. Dyce, Sta. Cam.

35. **aduertisement**] JOHNSON: That is, than admonition, than moral instruction.—W. A. WRIGHT: Shakespeare had, no doubt, in his mind the other and now more usual sense of 'advertisement,' and this suggested the expression 'cry louder.' Cotgrave gives the following meanings of *Advertissement*: 'An aduertisement, signification, information, intelligence, notice; a warning aduise, monition, admonishment.'

40. **they**] See III, iv, 56.

40. **of gods**] WARBURTON: This alludes to the extravagant titles the Stoics gave their wise men. [This is nonsense.—W. A. WRIGHT.]—STEEVENS: Shakespeare meant an exalted language; such as we may suppose would be written by beings superior to human calamities, and therefore regarding them with neglect and coldness.

41. **push**] BOSWELL: I think 'push' [and not *pish*] is right. To make a push at anything is to contend against it, or defy it. ['But,' says W. A. WRIGHT, 'in the case of accident and suffering this is what ordinary mortals have to do, whereas philosophers professed to treat them with indifference or contempt.']—COLLIER (ed. ii): This interjection, 'push!' was constantly so spelt. Many instances in proof of it might be collected from our old dramatists. It is used in Beaumont & Fletcher's *Maids' Tragedy*, III, i, p. 363 (ed. Dyce); in Chapman's *Gentleman Usher*; and repeatedly in Middleton's plays, see *Works*, i, 29; ii, 24; iv, 259, and v, 4 (ed. Dyce).—DYCE (*Notes*, etc., p. 45): This passage was misunderstood, till Mr Collier explained 'push' to be an interjection (a form of *pish*).

41. **sufferance**] That is, suffering. See *Meas. for Meas.* III, i, 80: 'the poor beetle, that we tread upon, In corporal sufferance finds a pang as great as when a giant dies.' See I, iii, 9, where it means endurance, as in *Mer. of Ven.*: 'For sufferance is the badge of all our tribe.'

49. **comes**] For singular verbs preceding plural subjects, see ABBOTT, § 335.

Prin. Good den, good den.
Clau. Good day to both of you.
Leon. Heare you my Lords?
Prin. We haue ſome haſte *Leonato.*
Leo. Some haſte my Lord! wel, fareyouwel my Lord,
Are you ſo haſty now? well, all is one.
Prin. Nay, do not quarrell with vs, good old man.
Brot. If he could rite himſelfe with quarrelling,
Some of vs would lie low.
Claud. Who wrongs him?
Leon. Marry ỹ doſt wrong me, thou diſſembler, thou:
Nay, neuer lay thy hand vpon thy ſword,
I feare thee not.
Claud. Marry beſhrew my hand,
If it ſhould giue your age ſuch cauſe of feare,
Infaith my hand meant nothing to my ſword.
Leonato. Tuſh, tuſh, man, neuer fleere and ieſt at me,

52. *Lords?*] *lords!* Rowe i. *lords,*— Cap. et seq.
57. *rite*] *right* QFf.
59. *wrongs him*] *wrongeth him* Han. *wrongs him, sir* Cap. *wrongs him?* Leon. *Who!* Walker (*Crit.* ii, 143), Dyce ii, iii, Huds. *is it wrongs him* Ktly. *wrongs him then* Wagner conj.
60. *Marry*] As closing line 59, Mal. Steev.
ỹ] *thou* QFf.
ỹ *doſt*] *Thou, thou dost* Steev.' Var. '03, '13. *'tis thou dost* Wagner.

55. **Are . . . now?**] DEIGHTON: That is, you were not always so anxious to escape from our society. [Of course, much of the meaning of these replies of Leonato depends on the gestures with which they were accompanied. —ED.]

59. **him?**] Inasmuch as this line lacks a syllable, WALKER in his Article on the *Omission of repeated words* (*Crit.* ii, 143), suggested that the missing syllable was 'Who?' uttered by Leonato,—which possibly gives animation, where none was needed, and certainly completes the metre. HUDSON adopted the suggestion, and reads 'Who? Marry, thou wrong'st me,' etc. See *Text. Notes.*

63. **beshrew**] MURRAY (*H. E. D.*): Now only in imprecatory expressions: 'Evil befall, mischief take, devil take, curse, hang!'; also, with weakened force, 'plague on,' and often humourous or playful. (Perhaps not imperative, but an elliptical form, like (I) thank you! (I) pray! (I) prithee!) [Hereupon the present passage is quoted.]

65. **my hand . . . sword**] The construction and the sense are: 'my hand to my sword meant nothing.'

66. **fleere**] HALLIWELL: To fleer was, properly speaking, to sneer in the peculiar manner thus described by Palsgrave, 1580, 'I fleere, I make an yvell countenaunce with the mouthe by uncoveryng of the tethe'[—p. 551, ed. 1852].

I ſpeake not like a dotard, nor a foole,
As vnder priuiledge of age to bragge,
What I haue done being yong, or what would doe,
Were I not old, know *Claudio* to thy head,
Thou haſt ſo wrong'd my innocent childe and me,
That I am forced to lay my reuerence by,
And with grey haires and bruiſe of many daies,
Doe challenge thee to triall of a man,
I ſay thou haſt belied mine innocent childe.
Thy ſlander hath gone through and through her heart,
And ſhe lies buried with her anceſtors:
O in a tombe where neuer ſcandall ſlept,
Saue this of hers, fram'd by thy villanie.

Claud. My villany?

Leonato. Thine *Claudio*, thine I ſay.

Prin. You ſay not right old man.

Leon. My Lord, my Lord,
Ile proue it on his body if he dare,
Deſpight his nice fence, and his actiue practiſe,
His Maie of youth, and bloome of luſtihood.

Claud. Away, I will not haue to do with you.

Leo. Canſt thou ſo daffe me? thou haſt kild my child,
If thou kilſt me, boy, thou ſhalt kill a man.

68. *age to bragge,*] QFf (*brag*, F_3F_4). *age to brag* Rowe ii. *age, to brag* Theob. et seq.
70. *old,*] *old:* F_3F_4.
71. *my*] *mine* Q, Cap. Steev. Var. Coll. Dyce, Sta. Cam.
72. *forc'd*] *forſt* Q.
73. *bruiſe*] *weight* Gould.
75. *mine*] *my* Rowe ii, Pope, Han.
78. *O*] *O*, Theob. *O!* Cap.
88. *daffe*] *doffe* Warb.

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70. **to thy head**] HALLIWELL: Forby, *Vocabulary of East Anglia*, observes, 'We say, "I told him so to his *head*," not to his face, which is the usual phrase. Ours is as old as Shakespeare: "Know, Claudio to thy head."' [Compare *Mid. N. D.* I, i, 115: 'Demetrius, Ile auouch it to his head'; and *Meas. for Meas.* IV, iii, 147: 'he shall bring you . . . and to the head of Angelo Accuse him home.']

71. **Thou**] Leonato shows his respect for the title and person of the Prince by his address of 'you.' But after the excessive contempt of the 'thou,' addressed to Claudio, he retains throughout that form of address to the latter.—ED.

73. **bruise of many daies**] W. A. WRIGHT: Compare *Rom. & Jul.* II, iii, 37: 'Unbruised youth.'

86. **Maie of youth**] W. A. WRIGHT: This passage supports the conjectural alteration of 'way of life' to '*May* of life,' in *Macb.* V, iii, 22.

88. **daffe**] See II, iii, 165.

Bro. He ſhall kill two of vs, and men indeed,
But that's no matter, let him kill one firſt:
Win me and weare me,let him anſwere me,
Come follow me boy,come ſir boy,come follow me
Sir boy,ile whip you from your foyning fence,
Nay,as I am a gentleman, I will.
Leon. Brother.
*Brot.*Content your ſelf,God knows I lou'd my neece,
And ſhe is dead,ſlander'd to death by villaines,
That dare as well anſwer a man indeede,

93. *Come follow me, boy*] *Come, follow, boy*, Huds.
come ſir boy, come follow me] *come ſir boy; come follow me* F_3F_4, Rowe. *come, boy, follow me* Pope,+, Steev. *come, sir boy, follow me* Cap. Dyce ii, iii, Huds.
96. *Brother.*] *Brother!* Han. *Brother*— Theob. Warb. et seq.
99. *man indeede,*] QFf, Rowe, Pope, Cap. *man indeed* Cam. Dyce ii, iii. *man, indeed,* Theob. et cet. (subs.)

90. **He shall,** etc.] WARBURTON: This Brother Antony is the truest picture imaginable of human nature. He had assumed the character of a sage to comfort his brother, overwhelmed with grief for his only daughter's affront and dishonour; and had severely reproved him for not commanding his passion better on so trying an occasion. Yet, immediately after this, no sooner does he begin to suspect that his *age* and *valour* are slighted, but he falls into the most intemperate fit of rage himself; and all he can do or say is not of power to pacify him.

92. **Win me and weare me**] HALLIWELL: 'Win it and wear it,' Ray's *Proverbs*, 1678, p. 277. It occurs also in Heywood's *Fayre Mayde of the Exchange*, first printed in 1607.—RUSHTON (*Shakespeare's Euphuism*, p. 83): 'If thou fall in loue with one that is beautifull, . . . hearing of hir lightnesse, and if then shee looke as fayre as before, wooe hir, win hir, and weare hir' [p. 307, ed. Arber].

93. The *Textual Notes* display the praiseworthy efforts of the editors to make the irascible Anthony express his rage in a respectable pentameter and not, as in the text, in a humiliating Alexandrine. FLEAY, however, is more indulgent, and accedes to Antony the comfort of the good mouth-filling line, here given, (see Ingleby's *Man*, etc. ii, 81). Again, in line 95, 'gentleman' adds too many syllables to the line. Of course, WALKER (*Vers.* 189) would ruthlessly pronounce it *gent'man*. I prefer *gent*, myself.—ED.

94. **foyning**] DOUCE: A term in fencing, and means *thrusting*. DYCE (*Gloss.*) Cotgrave: '*Estoquer*. To thrust, or foyne at.'—HALLIWELL: It sometimes signifies to thrust so as to make a slight wound. This meaning is recognised in Huloet's *Abcedarium*, 1552,—'Foyne, *punctus;* foynen, or gyve a foyne, *punctum dare;* foynyng, or with a foyne, *punctum.*' . . . There can be little doubt but that, in Shakespeare's time, there was a particular kind of thrust called *the foin*.

99. **man indeede**] THEOBALD injudiciously inserted a comma after 'man'; and although CAPELL removed it, and restored the punctuation of the Folio, it remained even down to the first Cambridge Edition. In the meantime, WALKER (*Crit.* iii, 32) had observed: 'Point—"answer a man indeed," *i. e.* one who is indeed a man. See the whole context. And so understand *indeed*, *Hamlet*, III, iv,—"A combi-

As I d are take a ſerpent by the tongue.
Boyes'apes, braggarts, Iackes, milke-ſops.
Leon. Brother *Anthony.*
Brot. Hold you content, what man? I know them, yea
And what they weigh, euen to the vtmoſt ſcruple,
Scambling, out-facing, faſhion-monging boyes,

101. *braggarts, Iackes*] *jacks, braggarts* Han.
102. *Anthony.*] *Anthony*— Theob. et seq.
103–110. Mnemonic lines, Warb.
103. *man?*] *man!* Q.
104. *weigh*] *wey* F_3.
105. *monging*] Q, Johns. Knt ii, Hal. Sta. Cam. Dyce iii. *mongring* or *mong'ring* or *mongering* Ff et cet.

nation and a form indeed," etc.' It is a little strange that the impropriety of the comma here was not noticed, when the very same phrase occurs in line 90, where no comma is, and where no editor ever supposed that a comma was required.—ED.

101. **Iackes**] See I, i, 179.

101. **braggarts**] Neither HANMER nor DYCE will permit Brother Anthony's wrath to explode otherwise than metrically. Hanmer transposes his words, and Dyce, by a careful accent, makes him call the Prince and Claudio 'braggàrts.'—ED.

105. **Scambling**] PERCY (Note on *Hen. V.* I, i, 4): In the household book of the 5th Earl of Northumberland there is a particular section, appointing the order of service for the *scambling* days in Lent, that is, days on which no regular meals were provided, but every one *scambled*, i. e. *scrambled* and shifted for himself as well as he could. So, in the old noted book entitled Leicester's *Commonwealth*, one of the marginal heads is, 'Scrambling between Leicester and Huntington at the upshot.' Where in the text, the author says, 'Hastings, for ought I see, when hee cometh to the scambling, is like to have no better luck by the beare [Leicester] then his ancestour had once by the boare [Richard III.].'—[Cotgrave: '*Griffe graffe.* By hooke or by crooke, squimble, squamble, scamblingly, catch that catch may.']

105. **fashion-monging**] DYCE (*Few Notes*, etc., 1853, p. 46): Here Knight, alone of the modern editors, prints 'fashion-monging,'—and rightly, for instances of that form are not wanting in our early authors; so, in Wilson's *Coblers Prophecie*, 1594: 'Where the Courtier with his brauerie, And the money-monging mate with all his knauerie.'—Sig. B 3. [Dyce refers to Knight's second edition, 1842, where the words are printed as in the Folio, with this foot-note: 'So in the original copies; but always altered to *fashion-mong'ring*. The participle of the Anglo-Saxon verb, meaning to trade, would give us *monging;* as the verb gives us the noun, signifying a trader, a *monger.*']—COLLIER (ed. ii, 1858): Dyce would have this word spelt '*monging*,' merely because he so finds it in Wilson's *Cobler's Prophecie*. This is to desert the etymology of the word; and the same reason would require adherence to every old and exploded form in any other word. In Wilson's comedy we may be pretty sure that the letter *r*, in 'mong'ring,' was accidentally omitted. DYCE (ed. i) after quoting his own words in his *Few Notes*, adds 'but now, on considering the inconsistency in spelling which those old copies exhibit, I think the other modern editors have done more wisely [than Knight.]'—ARROWSMITH (*Shakespeare's Editors*, etc., p. 33): It is not a matter of any importance which mode of spelling may be adopted, so far as the sense is concerned, but Shake-

That lye, and cog, and flout, depraue, and ſlander, 106
Goe antiquely, andſhow outward hidiouſneſſe,

107. *antiquely*] *antickly* F_3F_4, Rowe et seq.
and] Om. Dyce ii, iii, Huds.
107. *outward*] *an outward* Rowe, +, Coll ii. (MS).

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speare being in the hands and on the lips of all, upon his writings, next to our version of the Bible and to the book of Common Prayer, depend the perpetuation of old, and the defence of calumniated English. What avails that 'monging' is found in the *Funeralles of King Edward the Syxt*, 1560: 'Your monging of vitayles, corne, butter, and cheese.' [Dyce's line for the *Coblers Prophicie* quoted, as above.] In Lord Brooke's *Treatise of Religion*, composed many years before, but first printed in 1670: 'Book learning, arts, yea school divinity New types of old law-monging Pharisees.'—Stanza 67. In Gee's *New Shreds of the Old Snare*, 1624: 'But the Pope's benediction, or any the least touch of sainting, miracle-monging fiction is able to infuse the highest worth into the basest baggagely new-nothing to hang upon the sleeve of admiring, adoring, ghostly children of the Jesuites.'—pp. 49–50. What avail these, or any number of like instances, buried in writers that are never read? Banish the true and genuine form 'monging' from Shakespeare, it becomes an outcast from our language, and leaves a gap in the eldest branch of a most useful family of words. 'Monging' is the present participle regularly inflected from the Anglo-Saxon verb *mangian* to traffick; whence we get *monger*, now used only in composition, but in Shakespeare's time occurring as a simple noun, *e. g.* in Ben Jonson's *Tale of a Tub*: 'This canon has a . . . shaven pate, and a right monger, y'vaith.'—II, i, [p. 164, ed. Gifford.] In Philemon Holland's translation of *Plinies Naturall History*, 1600: 'it falleth out that sometime one rich munger or other (*praevalens manceps*) buying up a commoditie,' etc.—Bk. 33, p. 485. The learned but crotchety master of St Paul's School, Alexander Gil, 1619, says, 'munger inseparabile est & illum denotat qui rem venalem habet ut fishmunger, cetarius.' As to *mongering*, that form also is quite legitimate, being the present participle of *mangheren*, termed by Kilian an old Dutch word; but why should an inflection from the more elementary and indigenous root be shouldered out by one which is in all liklihood but an offshoot from it.

106. **depraue**] To villify, to traduce.

107. **antiquely**] That is, like an antic, as a buffoon was called.

107. **hidiousnesse**] STEEVENS: That is what in *Hen. V.*: III, vi, 81, is called 'a horrid suit of the camp.' [I cannot discover the smallest relevancy in Steevens's quotation, and no Editor or critic has furnished a second. The 'horrid suit of the camp' was such a suit as Henry refers to when he tells Montjoy that their 'gayness and their gilt were all besmirched,' and 'time had worn them into slovenry,' —just such a suit, in fact, as Pistol would be likely to wear ostentatiously on his return to London. Surely this is not applicable to the point-device Claudio. Brother Anthony in his foaming rage has exhausted the list of Claudio's mental and moral defects, and then, for lack of more material, resorts to Claudio's deportment and to his clothes, which, as both were beyond reproach, his fury, in wantonness of insult, transmutes to their opposite; Claudio's deportment is that of a merry Andrew, and his gay apparel becomes 'outward hideousness.'—ED.]

And ſpeake of halfe a dozen dang'rous words,
How they might hurt their enemies, if they durſt.
And this is all.
Leon. But brother *Anthonie.*
Ant. Come, 'tis no matter,
Do not you meddle, let me deale in this.
Pri. Gentlemen both, we will not wake your patience
My heart is ſorry for your daughters death:

108. *ſpeak of*] *speak off* Theob. Warb. et seq.
dang'rous] *dangerous* Rowe et seq.
111. Anthonie.] *Anthonie* Praetorius. *Anthony:* Rowe i. *Anthony!* Han. *Anthony,*— Theob. Warb. et seq.
114. *wake*] *rack* Han. *waste* Talbot. *task* Ktly conj.

108. **speake of**] THEOBALD: These editors are persons of unmatchable indolence, that can't afford to add a single letter to retrieve common sense. To 'speak off,' as I have reform'd the Text, is to speak out boldly, with an ostentation of bravery, etc. So, in *Twelfth Night*, III, iv, 198: 'A terrible oath, with a swaggering accent sharply twanged off.'

109. **enemies, if**] DEIGHTON: To mark the sarcasm, it would be better, it seems to me, to point 'enemies—if they,' etc.

114. **wake**] WARBURTON: This implies a sentiment that the speaker would by no means have implied,—that the patience of the two old men was not exercised, but asleep, which upbraids them for insensibility under their wrong. Shakespeare must have wrote: *wrack*, i. e. destroy your patience by tantalizing you.—JOHNSON: This emendation is very specious, and perhaps is right; yet the present reading may admit a congruous meaning with less difficulty than many other of Shakespeare's expressions. The old men have been both very angry and outrageous; the Prince tells them that he and Claudio 'will not *wake* their patience,' will not longer force them to *endure* the presence of those whom, though they look on them as enemies, they cannot resist.—HEATH (p. 110): That is, we will not on our parts awaken your patience into anger by further provocation.—CAPELL (p. 133): Brother Antony's patience has been so exemplary, and Leonato's likewise, that their replier could do no less than remind them of it in this ironical complement; where 'patience' is its reverse; and they are told that that reverse is asleep, and should not be wak'd by them by angry speeches on their part; all remembrance of irony is wiped clean out of editors.—HALLIWELL: That is, ironically, we will not keep your patience awake by any further discussion.—DYCE (ed. ii): 'Wake' is a most suspicious lection, though defended by several commentators.—SCHMIDT (*Lex.*): Compare *Rich. II:* I, iii, 132: 'To wake our peace.'—ALLEN (MS): I suspect that the Persons are here interchanged; that is, you will not so wake our present state of patience into one of anger, that we will fight with you. (Don Pedro says this while making a motion to withdraw.) There *could* be a sense in: 'we will not wake *our* patience.' [The CAMB. ED. records an Anonymous conjecture of *passions* for 'patience,' which is noteworthy. In dictating copy to the compositors, 'patience' would be almost, as lawyers say, *idem sonans* with *passions*, and *passions* leaves nothing to be desired in the way of sense.—ED.]

But on my honour ſhe was charg'd with nothing
But what was true, and very full of proofe.
Leon. My Lord, my Lord.
Prin. I will not heare you.
Enter Benedicke.
Leo. No come brother, away, I will be heard.
Exeunt ambo.
Bro. And ſhall, or ſome of vs will ſmart for it.
Prin. See, ſee, here comes the man we went to ſeeke.
Clau. Now ſignior, what newes?
Ben. Good day my Lord.
Prin. Welcome ſignior, you are almoſt come to part almoſt a fray.

117. *But what was*] *But was* Ff. *But was most* Coll. MS, ap. Cam.
118–121. As two lines, ending *No? ...heard* Coll.
118–124. As three lines, ending *No! ...shall...it* Han. Steev. Var. '21, Knt, Dyce, Sta. As three lines, ending *No? ...shall...see* Cap. Ran. Mal,
118. *my Lord.*] *my lord*— Pope et seq.
120. Enter...] Enter Ben. (after line 123) Q. (after line 124) Cap.
121. *No*] *No!* Ff. *No?* Cap. et seq.
come] Om. Steev. Var. '03, '13.
122. Exeunt ambo] After line 123, Rowe ii.
Scene III. Pope, +.
123. *for it*] *for't* Walker, Dyce ii.
124–128. *here comes ... fray*] Three lines, ending *signior ... signior ... fray.* Cap.
124. *we*] *he* F_3F_4.
128. *almoſt*] Om. Rowe ii.

123. for it] WALKER (*Vers.* 273): Single lines of four or five, or six or seven syllables, interspersed amidst ordinary blank verse of ten, are not to be considered as irregularities; they belong to Shakespeare's system of metre. On the other hand, lines of eight or nine syllables, as they are at variance with the general rhythm of his poetry (at least, if my ears do not deceive me, this is the case), so they scarcely ever occur in his plays,—it were hardly too much to say, not at all. [More than once I have found that Walker seems to regard as the accepted text, the division of lines in the edition before him, which, I think, was one of the Variorums. This was most probably the case, in the present instance; in all of these editions, since that of Steevens, in 1793, the words 'Or some of us will smart for it' form a single line of eight syllables; to this line Walker's rule, as above, applies, and he therefore instructs us to read 'for 't,' whereby the line is brought into 'Shakespeare's system of metre.' Had Walker gone to the Folio, or marked Hanmer's division, he would have seen his error. Capell's division, also, would have enlightened him,—which, however, I think is wrong, inasmuch as it involves a portion of the speech of Don Pedro, who speaks in prose throughout the rest of the scene.—ED.]

127, 128. almost] This word, in line 128, ROWE, in his Second Edition, omitted, and STEEVENS expressed a wish that the omission had been licensed by the ancient copies, 'as the sense is complete without it.' MARSHALL cannot 'help thinking' that it is the 'almost' in line 127, that 'is redundant.' A second argu-

Clau. Wee had likt to haue had our two noſes ſnapt off with two old men without teeth.

Prin. *Leonato* and his brother, what think'ſt thou? had wee fought, I doubt we ſhould haue beene too yong for them.

Ben. In a falſe quarrell there is no true valour, I came to ſeeke you both.

Clau. We haue beene vp and downe to ſeeke thee, for we are high proofe melancholly, and would faine haue it beaten away, wilt thou vſe thy wit?

129. *likt*] Q.
131. *brother, what*] *brother what* Q. *brother; what* F_4, Rowe.
134, 135. As verse, lines ending: *valour...both*, Var. '78, '85, Ran. Mal. Walker.
134. *In a*] *In* F_3F_4,
137. *high proofe*] QFf, Knt. *high-proof* Theob. et cet.

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ment against the repetition, he finds in the fact that the sentence thereby 'makes a blank verse, which, as it occurs in prose, is objectionable.' But, on the other hand, HALLIWELL correctly states that the repetition is exactly in Shakespeare's manner and in proof quotes, *Love's Lab. L.* I, i, 161: 'I am the last that will last keep his oath'; *King John*, III, i, 9: 'Believe me, I do not believe thee, man'; *Hen. VIII:* II, i, 74: 'whom to leave Is only bitter to him, only dying.' To these, may be added, among almost innumerable instances, *1 Hen. IV:* I, iii, 20: 'You have good leave to leave us'; *Love's Lab. L.* I, i, 49: 'Your oath is passed to pass away from there'; *Macb.* III, ii, 20: 'Whom we to gain our peace have sent to peace'; again Ib. V, iii, 44: 'Cleanse the stuff'd bosom of the perilous stuff,' etc.; again in the present play, V, iv, 110: 'since I do purpose to marry, I will think nothing to any purpose that the world can say against it.' Moreover, is there not, in the very next line to the present, another example of this same love of repetition: 'two noses' and 'two old men'; Steevens might have urged, with equal propriety, that the 'sense is complete' without the former 'two.'—ED.

130. **with**] See II, i, 58.

132. **too yong**] WALKER (*Crit.* ii, 169) thinks that there is here some current phrase or proverb, and that 'the joke is pointless, except on such a supposition. The same proverb seems to be alluded to in *Tam. of Shr.* II, i, 236: "*Kath.* Well aim'd of such a young one. *Petr.* Now, by St George, I am too young for you!" *i. e.* I am too much for you, I am an overmatch for you.' [It is not likely that Don Pedro would have to resort to proverbs in order to express what was so manifest; nor, as far as I can see, is there any 'joke' intended.—ED.]

134. **In a . . . valour**] WALKER (*Crit.* i, 4) suggested that this is a line of verse, not knowing that STEEVENS had so printed it, nearly a hundred years before.

137. **high proofe**] DEIGHTON: A weapon is said to be 'of proof' when it has been tested after manufacture; spirits are under or over proof according as they have been refined above or below a fixed standard; and the metaphor in the text may have its origin in either of these processes. In the *Mer. of Ven.* II, ii, 38, Launcelot jestingly speaks of his father as being 'more than sand-blind, high-gravel blind.'

Ben. It is in my ſcabberd, ſhall I draw it?

Prin. Doeſt thou weare thy wit by thy ſide?

Clau. Neuer any did ſo, though verie many haue been beſide their wit, I will bid thee drawe, as we do the minſtrels, draw to pleaſure vs.

Prin. As I am an honeſt man he lookes pale, art thou ſicke, or angrie?

Clau. What, courage man: what though care kil'd a cat, thou haſt mettle enough in thee to kill care.

Ben. Sir, I ſhall meete your wit in the careere, and you charge it againſt me, I pray you chuſe another ſubiect.

Clau. Nay then giue him another ſtaffe, this laſt was broke croſſe.

142. *minſtrels,*] *minstrels;* Rowe.
146. *What,*] *What!* Ff.
147. *in thee*] Om. F_3F_4. Rowe.
148. *careere*] *carere* F_3. *career* F_4. *and*] *if* Pope, +. *an* Cap. Mal. et seq.

W. A. WRIGHT defines 'high-proof' as 'in the highest degree, capable of enduring the severest tests,' and then adds with dry humour: 'applied now to other than low spirits.'—TIESSEN (*Englische Studien*, II, Bd, 1. hft. p. 202, 1878): 'High-proof' is, perhaps, here used because of the suggestion in sound of *alcohol* in the word *melancholy*. [I can merely repeat the comment which I have already had occasion to make in regard to those random interpretations of Tiessen: that they appear in a reputable literary Journal which is supposed to represent the ripe scholarship of Germany in the study of English.—ED.]

142. **bid thee draw**] DOUCE sees here 'an allusion, perhaps, to the itinerant *sword-dancers*'; [DYCE once said that 'except for those explanatory of customs, dress, etc., the notes of Douce are nearly worthless.'—*Remarks*, p. 96.]—MALONE: The meaning is this: 'I will bid thee draw thy sword, as we bid the minstrels draw the bows of their fiddles merely to please or amuse us. SCHMIDT (*Lex.*) mistakenly defines 'draw' in the present line by 'draw the bow of thy fiddle.' [Neither Don Pedro nor Claudio could have had any idea that Benedick had approached them with any hostile intent, and they therefore met him with the customary banter, which they supposed Benedick had encouraged when he said that his wit was in his scabbard; they could not possibly imagine that he really referred to his sword. Therefore, Claudio says to him in effect: 'just as we bid minstrels draw their instruments from the cases to give us pleasure, so I bid you draw your wit from the scabbard for the same purpose'; he had just said they were 'high-proof melancholy.'—ED.]

147. **cat**] REED: In Jonson's *Every Man in his Humour*, I, iii, ad fin. Cob says: 'Helter skelter, hang sorrow, care 'll kill a cat.'

148, 149, 152. **careere . . . charge . . . crosse**] Metaphors taken from the tournament. To meete his 'wit in the careere' might mean to meet it in the lists; 'career' was sometimes applied to the space between the barriers; or it may mean,

Prin. By this light, he changes more and more, I thinke he be angrie indeede. 153

Clau. If he be, he knowes how to turne his girdle. 155

153. *he changes*] *he charges* Han. ii (misprint).

in full charge, somewhat as Benedick uses the word in II, iii, 230: 'shall these paper bullets of the braine awe a man from the careere of his humour.' 'Charge it' explains itself. For 'broke crosse' there is a full explanation in *As You Like It*, III, iv, 41: 'breaks [oaths] bravely, quite traverse, athwart the heart of his lover; as a puisny tilter, that spurs his horse but on one side, breakes his staff like a noble goose,' that is, instead of splintering the staff, snapped it off. SCOTT has used this misadventure in *Ivanhoe*, Chap. viii: 'The antagonist of Grantmesnil, instead of bearing his lance-point fair against the crest or shield of his enemy, swerved so much from the direct line as to break the weapon athwart the person of his opponent, a circumstance which was accounted more disgraceful than that of being actually unhorsed; because the latter might happen from accident, whereas the former evinced awkwardness and want of management of the weapon and the horse.'

155. **turne his girdle**] GRAY (i, 129): A proverbial phrase. 'If you be angry, you may turn the buckle of your girdle behind you.'—Ray's *Proverbs*, ed. ii. p. 226.—CAPELL (p. 134): Possibly, turning the girdle's buckle behind was of old the signal of one preparing for combat, a boxing-match; which if it went not forward, the girdle went back again to its place.—JOHNSON: Of this proverbial speech, I do not know its original or meaning.—STEEVENS: A corresponding expression is to this day used in Ireland—'If he be angry, let him tie up his brogues.' Neither proverb, I believe, has any other meaning than this: 'If he is in a bad humour, let him employ himself till he is in a better.' Dr Farmer furnishes me with an instance of this expression from Winwood's *Memorials*, i, 453: where Winwood gives an account from Paris, in Dec. 1602, to 'Mr Secretary Cecyll' of an affront which he had received from an Englishman [whom he had rebuked for laughing at the singing of a Psalm on Sunday at the English Ambassadors, when the choir began 'in so ill a tune that after a verse or two they had to give over to sing.'—ED.]. 'I said,' continues Winwood, 'that what I spake was not to make him angry. He replyed, if I were angry I might turn the buckle of my girdle behinde me.' [The affront to which this led was that the Englishman, Sigismond Alexander, after the sermon, 'cometh to me with these words, What an Ass are you to bid me leave my laughing, you are an Asse and a very Asse,' etc.] So likewise Cowley *On the Government of Oliver Cromwell* [p. 74, ed. 1680.—W. A. Wright]: 'The next Month he swears by the Living God, that he will turn them out of doors, and he does so, in his Princely way of threatning, bidding them, Turn the buckles of their Girdles behind them.'—HOLT WHITE: Large belts were worn with the buckle before, but for wrestling the buckle was turned behind, to give the adversary a fairer grasp at the girdle. To turn the buckle behind, therefore, was a challenge. [KNIGHT and COLLIER adopt this interpretation of Holt White; DYCE (*Gloss.*) quotes it, without comment, and also the following:]—HALLIWELL: This proverbial phrase means, you may change your temper or humor, alter it to the opposite side; it seems to have no connexion with either challenging or wrestling; it not unfrequently occurs in the form: 'you may turn your buckle,' without any mention of the girdle. 'Fortune will turn her back, if twice deny'd. Why, she may turn

Ben. Shall I ſpeake a word in your eare?

Clau. God bleſſe me from a challenge.

Ben. You are a villaine, I ieſt not, I will make it good how you dare, with what you dare, and when you dare: do me right, or I will proteſt your cowardiſe: you haue kill'd a ſweete Ladie, and her death ſhall fall heauie on you, let me heare from you.

Clau. Well, I will meete you, ſo I may haue good cheare.

Prin. What, a feaſt, a feaſt?

Clau. I faith I thanke him, he hath bid me to a calues head and a Capon, the which if I doe not carue moſt cu-

159. *how you*] *how yow* F_2.
165. *a feaſt,*] Om. Ff, Rowe, +.
166. *I faith*] *I'faith* Rowe ii.
him, he] *him he* Q.
166. *a calues head*] *calves heads* F_3F_4.
a calf's-head Mal. et seq.
167. *and*] *ahd* F_3.

her girdle too on t'other side.'—Dryden's *Wild Gallant*, p. 61. 'Mr Neverout, if Miss will be angry for nothing, take my counsel, and bid her turn the buckle of her girdle behind her.'—Swift's *Polite Conversation* [*Dial.* i, ed. 1784, vol. viii, p. 318. —Walker.]—STAUNTON: The sword was formerly worn much at the back, and, to bring it within reach, the buckle of the belt or girdle had to be turned behind.—W. A. WRIGHT: It is more probable that the explanation given by Steevens is the true one. [There seems to be an abundance of examples of the use of the phrase, but none of them really affords any unmistakeable clue to its interpretation.—ED.]

157. **blesse me from**] Compare *Lear*, III, iv, 57: 'Bless thee from whirlwinds, star-blasting, and taking!'

158. **You are**, etc.] The CAMBRIDGE EDITORS mark this speech as an Aside to Claudio, 'because it appears from what Don Pedro says, line 165, "What, a feast, a feast?" and, from the tone of his banter through the rest of the dialogue, that he had not overheard more than Claudio's reply about "good cheer."'

160. **do me right**] HALLIWELL: This was a common phrase, the meaning of which is obvious,—'give me my due,' 'do justice to me.' So, Ben Jonson, *The New Inn:* 'but do him right; He meant to please you' [*Epilogue*]. 'I do ryght to one, I gyve hym that he shulde have, *je fais la raison.*'—Palsgrave.

166. **I faith**] CAPELL conjectured: '*Ay*, faith,' which is certainly plausible.—ED.

167. **and a Capon**] COLLIER (ed. ii): The MS has it 'and *capers.*' In Peele's *Edward I.* we read of an invitation to 'a calf's head and *bacon.*' There seems to be no particular appropriateness in 'capon,' which may have been misheard for *capers* or *bacon.* CAPELL, in a note on *Cymb.* II, i, 25: 'You are a cock and capon too; and you crow, cock, with your comb on,' says that 'our perception of the conundrum here depends upon a quaint pronunciation of "capon," a kind of semi-division of it,—*Cap-on.*' He evidently believed that the same 'quaint pronunciation' was needed here; he reads 'cap-on' in his text, but has no note on it, that I can discover. SCHMIDT (*Lex.*) has adopted Capell's 'perception of the

riouſly, ſay my knife's naught, ſhall I not finde a wood- 168
cocke too?

Ben. Sir, your wit ambles well, it goes eaſily. 170

Prin. Ile tell thee how *Beatrice* prais'd thy wit the o-ther day: I ſaid thou hadſt a fine wit: true ſaies ſhe, a fine little one: no ſaid I, a great wit: right ſaies ſhee, a great groſſe one: nay ſaid I, a good wit: iuſt ſaid ſhe, it hurts no body: nay ſaid I, the gentleman is wiſe: certain ſaid 175
ſhe, a wiſe gentleman: nay ſaid I, he hath the tongues: that I beleeue ſaid ſhee, for he ſwore a thing to me on munday night, which he forſwore on tueſday morning: there's a double tongue, there's two tongues: thus did ſhee an howre together tranſ-ſhape thy particular ver- 180

168. *knife's*] *kniffe's* Q.
naught,] *naught:* F_4. *naught.* Rowe et seq.
170. *it goes*] *goes* F_3F_4.
172. *true*] *right* Rowe ii, +.
ſaies] *ſaid* Q, Coll. Wh. Sta. Cam.
173. *right*] *just* Rowe, +, Var. '73.
ſaies ſhee] *said she* Rowe ii, +, Var. Ran. Mal.
174. *ſaid ſhe*] *says she* Var. '78, '85, Ran.
178. *munday*] *Monday* F_4.
179. *there's two*] *theirs two* Q.

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conundrum,' and with the approval of more than one editor. I beg leave to doubt the 'conundrum' in both passages: first, proof is needed that the *a* in *cap* and *capon* was pronounced the same. I think the former was short, and the latter of the broadest, almost *caw-pon;* secondly, 'Capon' as an epithet, betokened (not unnaturally) abject pusillanimity; as a slur, it was as much more insulting than *coxcomb*, as the imputation of cowardice is graver than the accusation of buffoonery. Having called Benedick, by imputation, a calf's-head and a capon, Claudio, true to his ignoble character, proceeds to add the synonym of a simpleton,—a woodcock. It is proof enough of Benedick's loyal love for Beatrice, that he stands imperturbably calm under this pelting of cheap abuse.—ED.

168, 169. **woodcocke**] WILLUGHBY (p. 290): Among us in England this Bird is infamous for its simplicity or folly; so that a *Woodcock* is Proverbially used for a simple, foolish person.—DOUCE: A woodcock means one caught in a springe; alluding to the plot against Benedick. [Very doubtful.—ED.]

170. **ambles**] Used, of course, contemptuously; it was the pace of a woman's palfrey.

171. **thy wit**] The emphasis is on 'thy.' 'Wit' is here used in its modern signification.

174. **just**] See IJ, i, 27.

176. **wise gentleman**] JOHNSON: This jest depending on the colloquial use of words is now obscure: perhaps we should read,—*a wise gentle man*, or, *a man wise enough to be a coward.* Perhaps 'wise gentleman' was in that age used ironically, and always stood for *silly fellow.*—MASON (p. 55): The words are used ironically; as boys at Eton call a stupid fellow a genius.

tues, yet at laſt ſhe concluded with a ſigh, thou waſt the propreſt man in Italie.

Claud. For the which ſhe wept heartily, and ſaid ſhee car'd not.

Prin. Yea that ſhe did, but yet for all that, and if ſhee did not hate him deadlie, ſhee would loue him dearely, the old mans daughter told vs all.

Clau. All, all, and moreouer, God ſaw him vvhen he was hid in the garden.

Prin. But when ſhall we ſet the ſauage Bulls hornes on the ſenſible *Benedicks* head?

Clau. Yea and text vnder-neath, heere dwells *Benedicke* the married man.

Ben. Fare you well, Boy, you know my minde, I will leaue you now to your goſſep-like humor, you breake ieſts as braggards do their blades, which God be thanked hurt not: my Lord, for your manie courteſies I thank you, I muſt diſcontinue your companie, your brother the Baſtard is fled from *Meſſina*: you haue among you, kill'd a ſweet and innocent Ladie: for my Lord Lackebeard there, he and I ſhall meete, and till then peace be with him.

Prin. He is in earneſt.

Clau. In moſt profound earneſt, and Ile warrant you, for the loue of Beatrice.

181. *yet at*] *yer at* F_4.
182. *propreſt*] F_2F_3, Wh. *properſt* Q. *propereſt* F_4, Rowe et cet.
183. *and ſaid ſhe*] *and said—she* Coll. ii.
185. *and if*] *an if* Han. Cap. et seq.
188. *God*] *Who* Coll. MS.
190. *ſauage*] *ſalvage* F_3F_4, Rowe, + (except Johns.)
191. *on*] *one* Q.
195. *goſſep-like*] QFf.
196. *braggards*] *braggarts* Theob.
200. *Ladie: for*] QF_2F_3. *Lady, for* F_4. *lady for* Rowe. *lady. For* Pope et cet.
200, 201. *Lacke-beard there,*] *Lacke-beard, there* Q. *Lack-beard there;* Rowe.
202. [Exit Bened. Rowe.

182. proprest] See II, iii, 177.

185, 186. if shee . . . dearely] RUSHTON (*Shakespeare's Euphuism*, p. 42) calls attention to the following in Lyly's *Euphues*: 'In deede (said Euphues) to know the cause of your alteracion would boote me lyttle, seeing the effect taketh such force. I haue heard that women either loue entirely or hate deadly, and seeing that you,' etc. [p. 95, ed. Arber].

188, 189. God . . . garden] HALLIWELL: A reference to *Genesis*, iii, 8.

Prin. And hath challeng'd thee.

Clau. Moſt ſincerely.

Prin. What a prettie thing man is, when he goes in his doublet and hoſe, and leaves off his wit.

Enter Conſtable, Conrade, and Borachio.

Clau. He is then a Giant to an Ape, but then is an Ape a Doctor to ſuch a man.

206. *thee.*] QFf, Rowe i, Cam. Wh.
thee? Rowe ii et cet.
207. *ſincerely*] *ſinceerly* F_3.
209. Scene IV. Pope, Warb. Johns.
210. Enter Conſtable, Conrade...] Enter Conſtables, Conrade... Q. Enter Conſtable, Conſtable... F_3F_4. Enter Dogb. Verg. Conr. and Bor. guarded, Rowe. After line 214, Han. Knt, Coll. Dyce, Cam. Ktly.

208, 209. **What . . . wit**] CAPELL (p. 134): This speech is significant of *man* turning *youth*, here,—lover, the sober *cloak* was the man's dress, to which 'wit' answers; the lover bereft of wit, and the man uncloaked, were both equally ridiculous.—MALONE: I believe that these words refer to what Don Pedro had said just before—'And hath *challenged* thee?'—and the meaning is, 'What a pretty thing a man is, when he is silly enough to throw off his cloak, and go in his doublet and hose, to *fight* for a woman!' In the *Merry Wives*, when Sir Hugh is going to engage with Dr Caius, he walks about in his doublet and hose: '*Page.* And youthful still in your *doublet and hose*, this raw rheumatic day!' 'There is reasons and causes for it,' says Sir Hugh, alluding to the duel he was going to fight. So, in *The Roaring Girl*, when Moll Cutpurse, in man's apparel, is going to fight, the stage-directions are, 'Puts off her cloak,' 'Draws her sword' [p. 479, ed. Dyce]. I am aware that there was a species of single combat called 'rapier and cloak'; but I suppose that when the small sword came into common use, the cloak was generally laid aside.—STEEVENS: Perhaps the whole meaning is: 'What an inconsistent fool is man, when he covers his body with clothes, and at the same time divests himself of his understanding.'—BOSWELL: These words are probably meant to express what Rosalind, in *As You Like It* [III, ii, 366], terms the 'careless desolation' of a lover. [I accept STEEVENS's interpretation as the most evident. To suppose, with Malone, that the omission of the cloak implied an engagement at single combat, involves the idea that Benedick had appeared only in his doublet and hose. However necessary it may have been for a man to divest himself of his cloak before engaging in a duel, it was hardly necessary, in the present case, thus to prepare for the fight so long beforehand, especially when it was uncertain whether or not he should fight at all.—ED.]

210. **Enter**, etc.] Another proof of a stage copy, wherein the entrances of actors are set down, some lines before they actually enter, in order that the prompter may warn them to be in readiness.—ED.

211, 212. **Giant . . . man**] CAPELL (p. 134): The repliers comparisons bear a little hard upon the ladies; and upon men too, whom they hold in their chains: the man a 'giant,' in such a case, led about by an 'ape,' and, in wisdom, the ape's inferior.

Prin. But ſoft you, let me be, plucke vp my heart, and be ſad, did he not ſay my brother was fled? 213

Conſt. Come you ſir, if iuſtice cannot tame you, ſhee ſhall nere weigh more reaſons in her ballance, nay, and you be a curſing hypocrite once, you muſt be lookt to. 215 217

213. *let me be*] Q, Coll. Dyce, Wh. Sta. Cam. *let me ſee* Ff, Rowe, +. *let me* Mal. in Var. '85, conj. (withdrawn), Huds. *let be* Cap. et cet.

plucke vp my heart] *pluck up, my heart*, Steev. et seq. (except Sta. Ktly, Huds.)

214. *ſad*] *glad* Gould. Scene IV. Han.

216, 217. *and you*] *if you* Pope, Han. *an you* Theob. Warb. et seq.

213. **let me be**] MALONE: 'Let be' were without doubt the poet's words. The same expression occurs again in *Ant. and Cleop.* IV, iv, 6: '*Cleop.* What's this for? *Ant.* Ah, let be, let be! thou art the armourer of my heart.'—REED: So, in *Hen. VIII:* I, i, 171: 'and they were ratified As he cried, Thus let be.' Again, *Wint. Tale*, V, iii, 76; Leontes says, 'Let be, let be.' [CAPELL, who made the change to *let be*, says that it is 'of known import, and frequent usage with Shakespeare.' The only instances of its use, according to Bartlett's *Concordance*, are those above given; none of them is parallel to the present passage; each is a case of the absorption of *it* ('Let [it] be') and refers to a specific object; Anthony refers to a piece of armour which Cleopatra had in her hand; Buckingham refers to a treaty; and Leontes to the curtain which Paulina was about to draw. STAUNTON, not knowing that he had been anticipated by MALONE (see *Text. Notes*), 'suspected that the poet wrote, "let me pluck up my heart,"' etc., and he thereupon gives examples of the use of 'pluck up,' as applied to the heart, which are not germane to the phrase 'let me be.' DYCE (ed. ii) observes that 'let me be' 'can hardly be right; nor is the alteration, *let be*, much more satisfactory.' I can see no insurmountable objection to 'let me be'; it is not a command addressed to Claudio, or to any one in particular. Don Pedro is communing with himself. Benedick's announcement of Don John's flight has just entered his mind; he is 'orienting' himself to the new situation and searching for Don John's motive. The reading of the Ff: 'let me see,' expresses the same idea.—ED.]

213, 214. **and be sad**] STEEVENS: That is, rouse thyself, my heart, and be prepared for serious consequences.

216. **weigh more**] WALKER (*Crit.* ii, 248): Would not the natural way of expressing the thought be, 'she shall ne'er *more weigh* reasons'? [Unquestionably. And therefore it is that Dogberry says 'weigh more.'—ED.]

216. **reasons**] RITSON: A quibble between *reasons* and *raisins*.—DYCE (*Notes*, p. 46): This quibble is found again in *Tro. and Cress.* II, ii, 33. Indeed, it is as old as the time of Skelton, who says in his *Speke, Parrot:* 'Grete reysons with resons be now reprobitante, For reysons ar no resons, but resons 'currant.'—*Works*, ii, 22, ed. Dyce. See also Dekker's *Owles Almanacke*, 1618, sig. F. 2. [There is also the well known line of Falstaff: 'If reasons were as plentiful as blackberries,' etc.—*1 Hen. IV:* II, iv, 264. STAUNTON thinks that the quibble is repeated in *As You Like It*, II, vii, 105: 'And you will not be answered with reason,' etc., but this is doubtful.]

217. **once**] See I, i, 310.

Prin. How now, two of my brothers men bound? *Borachio* one.

Clau. Harken after their offence my Lord.

Prin. Officers, what offence haue theſe men done?

Conſt. Marrie ſir, they haue committed falſe report, moreouer they haue ſpoken vntruths, ſecondarily they are ſlanders, ſixt and laſtly, they haue belyed a Ladie, thirdly, they haue verified vniuſt things, and to conclude they are lying knaues.

Prin. Firſt I aske thee what they haue done, thirdlie I aske thee vvhat's their offence, ſixt and laſtlie why they are committed, and to conclude, what you lay to their charge.

Clau. Rightlie reaſoned, and in his owne diuiſion, and by my troth there's one meaning vvell ſuted.

Prin. Who haue you offended maſters, that you are thus bound to your anſwer? this learned Conſtable is too cunning to be vnderſtood, vvhat's your offence?

Bor. Sweete Prince, let me go no farther to mine anſwere: do you heare me, and let this Count kill mee: I haue deceiued euen your verie eies: vvhat your wiſedomes could not diſcouer, theſe ſhallow fooles haue brought to light, vvho in the night ouerheard me con-

224, 228. *ſixt*] *ſixth* F_4.
229. *you lay*] *lay you* F_4, Rowe i.
233. *Who*] Q, Cap. Steev. Var. '21, Dyce, Sta. Cam. Rlfe, Huds. Wh. ii, *whom* Ff, Rowe et cet.
236. *farther*] QFf, Rowe i, Cap. Mal. Coll. Wh. Sta. Cam. *further* Rowe ii et cet.
240. *ouerheard*] *heard* F_4, Rowe i.

220. **Harken**] STAUNTON: This appears to be used here in the peculiar sense which it bears in *1 Hen. IV:* V, iv, 52: 'they did me too much injury That ever said I hearken'd for your death.' [This remark I do not comprehend. Prince Hal means to deny that he ever listened for the announcement of his father's death; here, Claudio wishes the Prince to attend and listen magisterially to the men's offence.—ED.]

224. **slanders**] WALKER (*Crit.* ii, 199) adduces many examples from the Folio, where final *er* and *erer* are confounded. Thus here, he conjectures *slanderers*. It is likely that he paid no special regard to the speaker, else, let us hope, he would have held his hand. And yet HUDSON was beguiled. He took *slanderers* into his text, and thinks 'slanders' was not 'intended as a blunder of Dogberry's, as this would be rather overloading the speech in that kind.'

232. **suted**] JOHNSON: That is, one meaning is put into many different dresses; the Prince having asked the same question in four modes of speech.

233. **Who**] See I, i, 207.

feſſing to this man, how *Don Iohn* your brother incenſed me to ſlander the Ladie *Hero*, how you were brought into the Orchard, and ſaw me court *Margaret* in *Heroes* garments, how you diſgrac'd her vvhen you ſhould marrie her: my villanie they haue vpon record, vvhich I had rather ſeale vvith my death, then repeate ouer to my ſhame: the Ladie is dead vpon mine and my maſters falſe accuſation: and briefelie, I deſire nothing but the reward of a villaine.

Prin. Runs not this ſpeech like yron through your bloud?

Clau. I haue drunke poiſon whiles he vtter'd it.

Prin. But did my Brother ſet thee on to this?

Bor. Yea, and paid me richly for the practiſe of it.

Prin. He is compos'd and fram'd of treacherie,
And fled he is vpon this villanie.

Clau. Sweet *Hero*, now thy image doth appeare
In the rare ſemblance that I lou'd it firſt.

Conſt. Come, bring away the plaintiffes, by this time our *Sexton* hath reformed *Signior Leonato* of the matter: and maſters, do not forget to ſpecifie when time & place ſhall ſerue, that I am an Aſſe.

Con. 2. Here, here comes maſter *Signior Leonato*, and the *Sexton* too.

244, 245. *her*] *hir* Q.
250, 251. *Runs...bloud*'] One line, Pope. As verse, Theob. et seq.
252. *drunke*] *dronke* Q.
whiles] *while* Rowe, +.
254. *and paid*] *paid* Pope, Han.
richly] *rich* Ff, Rowe.
255. *and fram'd*] Om. F_3F_4, Rowe i.
260. *reformed*] *informed* F_3F_4, Rowe.
263. Con. 2] Verg. Rowe.

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241. **incensed**] MALONE: That is, instigated. Thus, in many other passages.

247, 256. **vpon**] See II, iii, 202.

250. **your**] How gracefully and adroitly the Prince evades all responsibility by the use of this 'your' instead of *our!*—ED.

252. **I haue drunk**] See I, ii, 5.

254. **Yea**] WALKER (*Crit.* i, 4) proposes to make this a separate line, and to read *on't* for 'of it' at the end of Borachio's speech. Possibly he is right, inasmuch as it would be, otherwise, a line of prose in the midst of verse.

258. **that**] ABBOTT (§ 284): 'That' is here equivalent to *in which*. [But it is simpler, perhaps, to explain the construction as one of the many instances where in relative sentences the preposition is omitted: that I loved it first *in*. See line 45 of the next scene.]

Enter Leonato. 265

Leon. Which is the villaine? let me ſee his eies,
That when I note another man like him,
I may auoide him: vvhich of theſe is he?
Bor. If you vvould know your wronger, looke on me.
Leon. Art thou thou the ſlaue that with thy breath 270
haſt kild mine innocent childe?
Bor. Yea, euen I alone.
Leo. No, not ſo villaine, thou belieſt thy ſelfe,
Here ſtand a paire of honourable men,
A third is fled that had a hand in it: 275
I thanke you Princes for my daughters death,
Record it with your high and worthie deedes,
'Twas brauely done, if you bethinke you of it.
Clau. I know not how to pray your patience,
Yet I muſt ſpeake, chooſe your reuenge your ſelfe, 280
Impoſe me to what penance your inuention

265. Scene V. Pope, +.
Enter...] Re-enter Leon., and Ant., Sexton attending. Cap.
267, 268. Mnemonic lines, Warb.
269. *vvould*] *woul* F_2.
270. *Art thou thou*] *Art thou—thou* — Knt, Hal. *Art thou art thou* F_2. *Art thou, art thou* F_3F_4, Rowe, +. *Art thou* Q, Cap. et cet.
270, 271. *Art ... kild*] Prose F_2F_3. *Art...breath* one line F_4, Rowe, +. One line, Q, Cap. et cet.
272. *Yea*] Om. Han.
281. *Impoſe*] *Expose* Han.
me to] *to me* Cap. conj. *on me* Cap. conj. Ran. conj.

270. thou thou] No exigencies of metre, were it violated far more greviously in this line than it is, could force me to forego the astonishment and utmost horror expressed by this repetition of 'thou.'—ED.

279, etc. HUDSON (p. 13): Even if Claudio's faults and blunders were greater than they are, still his behaviour at the last were enough to prove a real and sound basis of manhood in him. The clean taking-down of his vanity and self-love, by the exposure of the poor cheats which had so easily caught him, brings out the true staple of his character. When he is made to feel that on himself alone falls the blame and the guilt which he had been so eager to revenge on others, then his sense of honour acts in a right noble style, prompting him to avenge sternly on himself the wrong and the injury he has done to the gentle Hero and her kindred.

281. Impose me to] CAPELL (p. 134): Certainly an inaccuracy, but not mended by the Oxford's copy [i. e. Hanmer's] *Expose;* nor otherwise reducible to modern exactness but by reading, 'Impose *on* me'; this, though not the greatest of licences, the editor has not ventured on; in a belief that 'Impose' might mean—*task* (Task me to what penance, etc.) and be so hazarded by the poet for the avoiding of *on*'s concurrence with 'upon.'—MALONE: That is, 'command me to undergo whatever penance,' etc. A task or exercise prescribed by way of punishment at the Universities is yet called an *imposition.*

Can lay vpon my ſinne, yet ſinn'd I not,
But in miſtaking.
Prin. By my ſoule nor I,
And yet to ſatisfie this good old man,
I vvould bend vnder anie heauie vvaight,
That heele enioyne me to.
Leon. I cannot bid you bid my daughter liue,
That vvere impoſſible, but I praie you both,
Poſſeſſe the people in *Meſſina* here,
How innocent ſhe died, and if your loue
Can labour aught in ſad inuention,
Hang her an epitaph vpon her toomb,
And ſing it to her bones, ſing it to night:
To morrow morning come you to my houſe,
And ſince you could not be my ſonne in law,
Be yet my Nephew: my brother hath a daughter,
Almoſt the copie of my childe that's dead,
And ſhe alone is heire to both of vs,

286. *anie*] *my* F_3.
287. *to.*] *too.* F_3F_4, Rowe.
288. *I cannot...liue*] Q. *I cannot bid you daughter liue* F_2. *I cannot bid your daughter live* F_3. *You cannot bid my daughter live* F_4. *You cannot bid my daughter live again* Rowe, +, Var. '73.
288. *you bid*] *you cause* Coll. MS. *you make* Ktly.
292. *aught*] *ought* Rowe, Pope, Han. Cap. Cam. i. Glo. Wh. ii.

288. **bid you bid**] ALLEN (MS): Both *bid*'s may surely stand. Shakespeare may have been thinking of *Ezekiel*, xxxvii, 5, where the dry bones are made to live, or of our Saviour bringing to life the daughter of Jairus.

290. **Possesse**] STEEVENS: That is, inform, make acquainted with.

292. **inuention**] DEIGHTON: Here specially of poetic skill, imagination, as in *Hen. V.* Prol. 2.

294. **bones**] GOULD (p. 14): I believe this is 'manes' as a monosyllable. [May it be permitted to surmise that any one who could believe this, would believe anything?—ED.]

299. **she alone is heire**] ANONYMOUS (*Variorum* of 1773): Shakespeare seems to have forgot what he had made Leonato say in the second Scene of the first Act to Antonio: 'How now, brother; where is my cousin your son? hath he provided the music?'—HALLIWELL: Perhaps the present statement is purposely overdrawn. Claudio is not to be supposed sufficiently acquainted with the families to render the deception improbable of being believed by him. He had even asked Don Pedro whether Leonato had a son.—FRANZ HORN (i, 264): Shakespeare has forgotten nothing; that son who was to provide the music is probably living and well, but the daughter of whom we hear is a mere phantom with no real existence, evoked to deceive Claudio. It would be well if people who seem to delight in making remarks

Giue her the right you ſhould haue giu'n her coſin,
And ſo dies my reuenge.
Clau. O noble ſir!
Your ouerkindneſſe doth wring teares from me,
I do embrace your offer, and diſpoſe
For henceforth of poore *Claudio.*
Leon. To morrow then I will expect your comming,
To night I take my leaue, this naughtie man
Shall face to face be brought to *Margaret,*
Who I beleeue was packt in all this wrong,

300. *right*] *rite* Gould.
304. *offer, and*] Ff, Rowe, Pope, Han. Coll. *offer and* Q. *offer; and* Theob. et cet.
305. *For*] *From* Cap. MS and Coll. MS (partly expunged) ap. Cam.
309. *packt*] QFf, Rowe. *pact* Coll. Sing. Ktly. *pack'd* Pope et cet.

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to Shakespeare's disparagement would first consider whether they understand him, save, as in this instance, in the most superficial manner.

301. **so dies my reuenge**] R. G. WHITE (ed. ii): In the strange conduct of Leonato and Claudio, by which the end of the play is huddled up, Shakespeare probably followed some predecessor.

304. **and dispose**] DEIGHTON: For the construction, compare V, iii, 29: 'Thanks to you all, and leave us.'—ALLEN (MS): One might punctuate, 'and——dispose For henceforth,' etc. That is, Claudio was about to make some other profession in the first person; but, his emotions prevent him from going on as he had intended, and he abruptly changes to an Imperative; equivalent to, *all I can say is, do with me henceforth what you please.*

305. **Claudio**] KEIGHTLEY (p. 168): It would seem that something had been lost at the end, the speech terminates so abruptly. We might supply *at your pleasure.*

307. **naughtie**] See IV, ii, 70.

309. **packt**] MALONE: That is, combined; an accomplice. COLLIER unaccountably mistook this past participle of the verb *to pack* for a noun, and adhered to the belief in all his editions. In his First Edition he remarks that '*pact* is properly *bargain* or *contract*,' which is true, and that 'Margaret, one party to the *pact*, is spoken of as the contract itself,' which is doubtful. His friend, BARRON FIELD, in his *Notes* to the *Second Part of King Edward IV.* corrected him gently; his friend, DYCE, emphatically. 'The spelling in the old eds. "packt,"' says DYCE (*Remarks*, p. 33), 'might alone have shewn Mr Collier that the word was a participle—*pack'd*, even if we suppose that, when he made this rash alteration, he had entirely forgotten the following passages of Shakespeare: "The goldsmith there, were he not pack'd with her, Could witness it."—*Com. Err.* V, i, 219; "Here's packing, with a witness, to deceive us all."—*Tam. Shr.* V, i, 121: "Go pack with him, and give the mother gold."—*Tit. And.* IV, ii, 155; Compare Massinger: "Our packing being laid open."—*Great Duke of Florence*, III, i, "*i. e.*," says Gifford, "our insidious contrivance, our iniquitous collusion to deceive the duke; so the word is used by Shakespeare, and others."—*Works*, ii, 485. Many examples of the word might be

Hired to it by your brother.

Bor. No by my ſoule ſhe was not,
Nor knew not what ſhe did when ſhe ſpoke to me,
But alwaies hath bin iuſt and vertuous,
In anie thing that I do know by her.

Conſt. Moreouer ſir, which indeede is not vnder white and black, this plaintiffe here, the offendour did call mee aſſe, I beſeech you let it be remembred in his puniſhment, and alſo the vvatch heard them talke of one Deformed, they ſay he weares a keyin his eare and a lock hanging by it, and borrowes monie in Gods name, the which he hath vs'd ſo long, and neuer paied, that now men grow

313. *bin*] Q. *been* F_3F_4. 318–323. Mnemonic lines, Warb.

adduced from earlier writers; Skelton has "But ther was fals packing, or els I am begylde." *Upon the dethe of the Erle of Northumberlande.—Works*, i, 9, ed. Dyce.'

314. **by her**] For other instances where 'by' means *about, concerning*, see ABBOTT, § 145.

318. **Deformed**] CAPELL (p. 134): This humour about a 'lock' and a 'key,' of personizing 'Deform'd,' and of making him the extraordinary *borrower* that follows after those words, should (in likelihood) be founded upon something particular that was the public talk at that time; otherwise, the wit is but poor; and we, to whom the knowledge of this particular has not descended, can scarce laugh at it.

319. **key**] WARBURTON asserts that this refers to 'the men's wearing rings in their ears'; and RANN goes so far as to say that 'the ear-ring was vulgarly called the key.' But MALONE conceives that there is 'no allusion to the fashion of wearing rings in the ears (a fashion which our author himself followed).' 'The pleasantry,' he continues, 'seems to consist in Dogberry's supposing that the 'lock,' which 'Deformed' wore, must have a 'key' to it.

319. **lock**] See III, iii, 163.

320. **borrowes . . . Gods name**] STEEVENS: That is, is a common beggar. It alludes to *Proverbs*, xix, 17: 'He that giveth to the poor, lendeth to the Lord.'—HALLIWELL: This scriptural phrase was used in the counterfeit passports of the beggars, as appears from the curious passage here cited from Decker: 'these counterfeit jarkes (or seales) are graven with the point of a knife, upon a sticks end, . . . for the most part bearing the ilfavoured shape of a Buffars Nab, or a Prancers Nab (a dogs head or a horses) and sometimes an unicorns, and such like. . . . Besides, in the passe-port you shall lightly find these words, viz. For Salomon saith, Who giveth the poore, lendeth the Lord, etc. And that constables shall helpe them to lodgings: And that curats shall perswade their parishioners,' etc.—*English Villanies*, 1632.—W. A. WRIGHT: I doubt the allusion. [There is an entire lack of parallelism. In the Proverb, money is *given* to the poor and *lent* to the Lord; in Dogberry's case, money is *borrowed* by Deformed, and *given* to nobody.—ED.]

hard-harted and will lend nothing for Gods ſake : praie you examine him vpon that point.

Leon. I thanke thee for thy care and honeſt paines.

Conſt. Your vvorſhip ſpeakes like a moſt thankefull and reuerend youth, and I praiſe God for you.

Leon. There's for thy paines.

Conſt. God ſaue the foundation.

Leon. Goe, I diſcharge thee of thy priſoner, and I thanke thee.

Conſt. I leaue an arrant knaue vvith your vvorſhip, which I beſeech your worſhip to correct your ſelfe, for the example of others: God keepe your vvorſhip, I wiſh your worſhip vvell, God reſtore you to health, I humblie giue you leaue to depart, and if a merrie meeting may be wiſht, God prohibite it : come neighbour.

326. *reuerend*] *reuerent* Q. Var. Ran. Mal. Sing. Ktly.
331. *arrant*] *errant* F_4, Rowe, +, 334. *you to health*] *your health* Rowei.

322. **lend . . . Gods sake**] HALLIWELL: These were the usual terms of a beggar's supplication. In Percivale's *Dict.* ed. 1599, p. 193, we have '*Pordioséros*, men that aske for God's sake, beggers.'

328. **God . . . foundation**] STEEVENS: Such was the customary phrase employed by those who received alms at the gates of religious houses. Dogberry, however, in the present instance, might have designed to say: 'God save the *founder!*' DEIGHTON: So, Middleton, *More Dissemblers besides Women*, V, i, 100: 'Marry, pray for the founder, here he stands.'

329. **of**] ABBOTT (§ 166) places this 'of' in the list of examples where 'of' means *from;* but, it is possible, that there is here a confusion of two ideas: (*a*) I will discharge the prisoner, and (*b*) I will relieve thee of all responsibility. It is also possible that Leonato intentionally speaks in Dogberry's style, and that there is dry humour in his remark; just as Jaques says to the Duke, in the concluding lines of *As You Like It:* 'You to your former honour I bequeathe.'—ED.

332. **which**] I am afraid it is only too clear that Dogberry here uses 'which' for *whom;* but if I could recall, which I cannot, another instance in Shakespeare of the modern, vulgar use of *which* as an introductory connective particle, nothing could persuade me that it is not so used here, and that Dogberry would thus be made to advise Leonato to correct himself for the example of others.—ED.

336, 337. **come neighbour.**] AUBREY (ii, 226): The humour of . . . the constable, in *Midsomernight's Dreame*, he [Shakespear] happened to take at Grendon in Bucks—I thinke it was Midsomer night that he happened to lye there—which is the roade from London to Stratford, and there was living that constable about 1642, when I first came to Oxon: Mr Josias Howe is of that parish, and knew him.—MALONE (Var. '21, ii, 491): It must be acknowledged that there is here a slight mistake, there being no such character as a constable in *A Midsummer Night's*

Leon. Vntill to morrow morning, Lords, farewell.

Brot. Farewell my Lords, vve looke for you to morrow. *Exeunt.*

Prin. We will not faile.

Clau. To night ile mourne with *Hero*:

Leon. Bring you theſe fellowes on, weel talke vvith *Margaret*, how her acquaintance grew vvith this lewd fellow. *Exeunt.*

[*Scene II.*]

Enter Benedicke and Margaret.

Ben. Praie thee ſweete Miſtris *Margaret*, deſerue vvell at my hands, by helping mee to the ſpeech of *Beatrice*.

Mar. Will you then write me a Sonnet in praiſe of my beautie?

Bene. In ſo high a ſtile *Margaret*, that no man liuing

339. Exeunt. Rowe. Exeunt Dogb. and Verg. and Watch. Cap. Exeunt Dogb. and Verg. Cam.

343. Hero:] F$_1$. Exeunt D. Pedro, and Claudio. Cap.

344. Leon.] Leon. [To the Watch.] Cam. Edd.

344–346. Two lines, ending *Margaret...fellow*. Pope et seq.

346. Exeunt.] Exeunt severally. Theob.

Scene VI. Pope,+. Scene II Cap. et seq.

Leonato's House. Pope. Leonato's Garden. Steev. '93, Cam.

1. Margaret.] Margaret, meeti Cap.

5. *write*] *writte* F$_2$.

Dream. The person in contemplation probably was Dogberry in *Much Ado Nothing*.

340. **vve looke**] Possibly, we have here a case of absorption; 'we ['ll] —Ed.

345. **lewd**] Steevens: Here, and in several other instances, this merely *ignorant*.—Collier: 'Lewd' had of old three meanings, *lustful*, *ignor wicked*. The last is the sense in this place, and not *ignorant*, as Steevens c [Cotgrave has '*Forfan*: m. A knaue, rogue, rascall, rakehell, varlet, villa bond, base fellow, filthie slaue, naughtie packe, leud companion.']

1. 'Scene, Leonato's Garden,' thus, the Cambridge Editors, who follows: It is clear from line 91, where Ursula says, 'Yonder's old c that the scene is not supposed to take place in Leonato's house, but We have, therefore, in this case, deserted our usual authorities, Pope a

7. **stile**] Delius: There is here a pun on *style* and *stile*; and again words 'come over it,' which may mean *surpass*, and *cross over it*.

ſhall come ouer it, for in moſt comely truth thou deſerueſt it. 8

Mar. To haue no man come ouer me, why, ſhall I alwaies keepe below ſtaires? 10

10, 11. *me, why, ſhall...below*] F_2F_3. *me, why ſhal...below* Q, Coll. i, iii (reading *me?*). *me; why, ſhall...below* F_4, Rowe i. *me? why, shall ... above* Theob. Han. Warb. Cap. *me? why, shall...below* Rowe ii et cet.
10. *shall I*] *shall a'* Kinnear.

10, 11. **shall . . . staires**] THEOBALD: Any man might come *over* her, literally speaking, if she always kept *below* stairs. By the correction I have ventured to make, Margaret, as I presume, must mean, What! shall I always keep *above* stairs? *i. e.* Shall I for ever continue a Chambermaid?—STEEVENS: *Above* and *below* were not likely to be confounded either by the transcriber or the compositor. The sense, for which Theobald contends, may be restored by supposing that our author wrote—'shall I always keep *men* below stairs?'—SINGER (ed. ii): Perhaps we should read: 'shall I always keep *them* below stairs?' [In the *Transactions* of the *New Shakspere Society*, 1877–9, p. 471, H. C. HART has gathered several instances of the phrase *below stairs* or *below the stairs*:—'But these are petty engagements, and as I said below the stairs; marry above here, perpetuity of beauty (do you hear, ladies?) health,' etc.—Ben Jonson, *Mercury Vindicated* [p. 251, ed. Gifford]. '*Wellbred.* Yes, sir, let me pray you for this gentleman, he belongs to my sister, the bride. *Clement.* In what place, sir? *Wel.* Of her delight, sir, below the stairs, and in public; her poet, sir.—*Every Man in his Humour*, V, i. ('This is a puzzle,' says Mr Hart, 'still it is connected with matrimony'). 'Yet for the honour of our sex boast not this your easy conquest; another might perhaps have stayed longer below stairs, it was but your confidence that surprised her love.'—Chapman, *Widow's Tears*, Act I. [p. 19, ed. 1878.] It is clear, I think, from these examples that 'below stairs' meant as it means to this day, 'in the servants quarters,' 'in the kitchen,' etc. There can be no question about its meaning in Jonson's *Mercury Vindicated*. The passage quoted by Mr Hart is not the only place where the words occur in that Masque. On p. 249, Mercury complains that the alchemists trade their secrets off to the servants for food, 'they shark for a hungry diet below stairs,' cheating 'poor pages of the larder,' and 'children of the scullery' with promises of 'a corner of the philosopher's stone,' and 'firkins of *aurum potabile*' are to be 'delivered at the buttery,' etc. Then, after continuing in this strain for some time, Mercury says 'but these are all petty engagements, and, as I said, below the stairs;' but 'above here,' (that is, as we might say 'in the parlor,') 'I have to promise the ladies health, riches, honour,' etc. Keeping in mind that 'below stairs' means in the servants quarters, the 'puzzle' in Mr Hart's quotation from '*Every Man in his Humour*' disappears. 'This gentleman,' to whom Wellbred refers as his sister's 'delight' 'below the stairs' is Matthew, the lover of Mistress Bridget, whom Mistress Bridget constantly addresses, after the fashion of the time, as 'servant.' Hence, Wellbred's playing on this word 'servant' makes plain his allusion to his sister's delight 'below stairs.' In the present passage Margaret says, in effect, 'Why, shall I always be a servant and never a mistress?'—ED.]

Bene. Thy wit is as quicke as the grey-hounds mouth, it catches.

Mar. And yours, as blunt as the Fencers foiles, which hit, but hurt not.

Bene. A moſt manly wit *Margaret*, it will not hurt a woman: and ſo I pray thee call *Beatrice*, I giue thee the bucklers.

Mar. Giue vs the ſwords, wee haue bucklers of our owne.

Bene. If you vſe them *Margaret*, you muſt put in the pikes with a vice, and they are dangerous weapons for Maides.

Mar. Well, I will call *Beatrice* to you, who I thinke hath legges. *Exit Margarite.*

13. *catches*] *ketches* Rowe i.
17. Beatrice, *I*] *Beatrice; I* F_4 et seq. (subs.)
25. Margarite.] QF_3. Margaret. F_3F_4.

17, 18. **I . . . bucklers**] JOHNSON: I suppose that 'to give the bucklers' is 'to yield,' or 'to lay by all thoughts of defence,' so *clypeum abjicere*. The rest deserves no comment. STEEVENS gives six references to well-known old authors of the use of the phrase, always with the meaning given by Dr Johnson; BARRON FIELD (*Note* on Heywood's *Fair Maid of the Exchange*, p. 98, ed. *Sh. Soc.*) adds a seventh, from Ben Jonson's *Case is Alter'd*, II, iv, where 'bear away the bucklers' means 'to conquer.' DYCE (*Notes*, etc., p. 47) gives one which is all-sufficient, from Cotgrave (sub *Gaigné*): '*Ie te le donne gaigné*. I grant it, I yield it thee; I confesse thy action; I giue thee the bucklers.'

22. **pikes with a vice**] THOMS (p. 128): I am indebted to Mr Albert Way for the following explanation: The circular bucklers of the sixteenth century, now called more commonly 'targets,' had frequently a central spike, or 'pike,' usually affixed by a screw. It was probably found convenient to detach this spike occasionally; for instance, in cleaning the buckler, or in case of that piece of defensive armour being carried about on any occasion when not actually in use. A sharp projecting spike, four or five inches long would obviously be inconvenient. . . . 'Vice' is the French *vis*, a screw, a word still in common use, the female screw being called *écrou*. Cotgrave gives, '*vis*, the vice or spindle of a presse;' namely, a strong wooden screw, such as we see in a cheese-press, and the like. Palsgrave gives only, 'Vyce of a cuppe, *vis*;' namely, a screw in the bottom or stem, fixing its various parts or ornaments together. From resemblance to a screw, a winding or turret staircase was call a *vice*, as in the *Prompt. Parv.*,—'Vyce, rownde grece or steyer, *coclea*.' The term is not uncommon in the Wicliffite Version, etc. It may suffice to cite Chaucer's *Dream*, v. 1312, where he relates how, suddenly awaking in the stillness of the night,—'I rise and wallet sought pace and pace, Till I a winding staire found; And held the vice aye in my hond, And upward ſoftly so gan creepe.'

Ben. And therefore will come. The God of loue that ſits aboue, and knowes me, and knowes me, how pittifull I deſerue. I meane in ſinging, but in louing, Leander the good ſwimmer, Troilous the firſt imploier of pandars, and a whole booke full of theſe quondam carpet-mongers, whoſe name yet runne ſmoothly in the euen rode of a blanke verſe, why they were neuer ſo truely turned ouer and ouer as my poore ſelfe in loue: marrie I cannot ſhew it rime, I haue tried, I can finde out no rime to Ladie but babie, an innocent rime: for ſcorne, horne, a hard time: for ſchoole foole, a babling time:

26. *The God*] [Sings.] *The God* Pope et seq. (subs.)

26–28. *The God...deſerue*] In Italics, Rowe, +. In four lines, Cap, et seq.

28. *deſerue.*] QF_2. *deſerve;* F_3. *deſerve*, F_4, Rowe et seq. (subs.)

ſinging,] QF_2F_3. *ſinging;* F_4, Rowe et seq. (subs.)

but] *not* Gould.

29. *Troilous*] *Troilus* Q.

30. *pandars*] *panders* F_3F_4.

31. *name*] F_2. *names* QF_3F_4, Rowe et cet.

33. *and ouer*] Om. Ff, Rowe.

34. *ſhew it*] F_2. *ſhew it in* QF_3F_4, Rowe et seq.

35. *babie*] *badie* F_2F_3. *bady* F_4, Rowe ii, Pope, Cap. *baudy* Rowe i.

innocent] *innocents* Ff, Rowe, Pope. *innocent's* Theob. Warb. Johns. Cap.

36. *hard time...time*] F_2.

26–28. **The God . . . deserue**] RITSON: This was the beginning of an old song by W[illiam]. E[lderton]. a puritanical parody of which, by one W. Birch, under the title of *The Complaint of a Sinner*, etc. Imprinted at London, etc. is still extant. The words in this moralised copy are as follows: 'The God of love, that sits above, Doth know us, doth know us, How sinful that we be.' [In Heywood's *Fair Maid of the Exchange*, II, iii, p. 34, ed. Sh. Soc., Frank enters, singing: 'Ye gods of Love, that sit above,' which is, probably, a reminiscence of the present passage (Heywood's play was not published until 1607); COLLIER notes that there is 'a song to this tune in *The Handefull of pleasant delites*, 1584; there we find (p. 36, ed. Arber): '*The ioy of Virginitie: to, The Gods of loue*'; the tune and the song were, therefore, familiar to Shakespeare's audience.—ED.]

30, 31. **carpet-mongers**] DYCE (*Gloss.*): Equivalent to *carpet-knights*, effeminate persons, who were dubbed at court by mere favour,—not on the field of battle for their military exploits; our early writers constantly speak of them with great contempt.

33. **ouer . . . in loue**] 'In' is here equivalent, as in many instances (see ABBOTT § 159), to *into;* or else, in a modern text, there should be, I think, commas before and after 'as my poor self.'—ED.

35. **innocent**] WALKER (*Crit.* iii, 33): 'Innocent' here means *silly*.

36. **babling**] COLLIER (ed. ii) in his text reads *baubling*, and explains that Benedick means 'a rhyme reminding of a fool's *bauble*, which was usually spelt "bable" in the old copies.' In his Third Edition he wisely and silently abandoned this bauble.

verie ominous endings, no, I was not borne vnder a riming Plannet, for I cannot wooe in feſtiuall tearmes:

Enter Beatrice.

ſweete *Beatrice* would'ſt thou come when I cal'd thee?

Beat. Yea Signior, and depart when you bid me.

Bene. O ſtay but till then.

Beat. Then, is ſpoken: fare you well now, and yet ere I goe, let me goe with that I came, which is, with knowing what hath paſt betweene you and *Claudio.*

Bene. Onely ſoule words, and thereupon I will kiſſe thee.

Beat. Foule words is but foule wind, and ſoule wind is but foule breath, and foule breath is noiſome, therefore I will depart vnkiſt.

Bene. Thou haſt frighted the word out of his right ſence, ſo forcible is thy wit, but I muſt tell thee plainely, *Claudio* vndergoes my challenge, and either I muſt ſhort-

38. *for I*] Ff, Rowe, +, Wh. i. *nor I* Q, Cap. et cet.
Scene VII. Pope, +.
39. Enter...] After line 41, Q.
40. *cal'd*] *call* Rowe, +.
42. *you bid*] *thou bid* Johns.
45. *came*] QFf, Rowe i. Hal. Sta. Cam. *came for* Rowe ii et cet.
49. *words is but*] *words and* F_3F_4, *words are* Rowe i. *words are but* Rowe ii, +, Var. Ran. Mal.
52. *his right*] *its right* Rowe, +, Var. Ran.

38. **feſtiual tearmes**] STEEVENS: That is, in ſplendid phraſeology, ſuch as differs from common language, as holidays from common days. Thus, in *1 Hen. IV.*: I, iii, 46, Hotſpur ſays of 'a certain lord' that he used 'many holiday and lady terms.'

40. **wouldſt thou**] That is, 'wouldſt thou wiſh to come?' or, as GUIZOT and MONTÉGUT translate it: vous voulez donc bien venir.—ED.

45. **with that I came**] The addition of *for*, made by ROWE (and also by COLLIER'S MS) is not absolutely necessary; the omiſſion of the preposition in relative ſentences is common; they are ſupplied almoſt inſtinctively, ſee Claudio's 'In the rare ſemblance that I loved at firſt,' in the preceding ſcene; or ſee ABBOTT, § 394, for many other examples. In the First Cam. Ed. there is a note on this paſſage, wherein a line from Marſton's *Fawne* (I, ii, p. 24, ed. Halliwell) is quoted: 'With the ſame ſtratagem we ſtill are caught'; but the note is omitted in the Second Edition, probably because the two paſſages are not preciſely parallel.—ED.

54. **vndergoes**] STEEVENS: That is, is ſubject to it.—HALLIWELL: We may rather conſider the word quaintly uſed in the more ordinary ſenſe, *ſuſtains*. Claudio, though in a jeſting manner, accepted Benedick's challenge, and fully underſtood that the latter was in earneſt.

ly heare from him, or I will ſubſcribe him a coward, and I pray thee now tell me, for which of my bad parts didſt thou firſt fall in loue with me?

Beat. For them all together, which maintain'd ſo politique a ſtate of euill, that they will not admit any good part to intermingle with them: but for which of my good parts did you firſt ſuffer loue for me?

Bene. Suffer loue! a good epithite, I do ſuffer loue indeede, for I loue thee againſt my will.

Beat. In ſpight of your heart I think, alas poore heart, if you ſpight it for my ſake, I will ſpight it for yours, for I will neuer loue that which my friend hates.

Bened. Thou and I are too wiſe to wooe peaceablie.

Bea. It appeares not in this confeſſion, there's not one wiſe man among twentie that will praiſe himſelfe.

Bene. An old, an old inſtance *Beatrice*, that liu'd in the time of good neighbours, if a man doe not erect in this age his owne tombe ere he dies, hee ſhall liue no longer in monuments, then the Bels ring, & the Widdow weepes.

55. *coward,*] *coward;* F_4, Rowe et seq. (subs.)
58. *all together*] *altogether* Han.
maintain'd] *maintain* Cap. conj. Hal.
61. *firſt*] Om. Rowe i.
64. *think,*] *think;* F_4, Rowe et seq. (subs.)
69. *in this*] *in that* Han.
74. *monuments*] *monument* Q, Cap. et seq.
Bels ring] Ff, Knt. *bell rings* Cap. et seq.

55. **subscribe**] Referring to the 'protest' with which Benedick threatens Claudio, line 160 of the preceding scene.

58. **maintain'd**] CAPELL (p. 135): Here is a plain impropriety: 'will,' in the line that follows, accords ill with 'maintain'd,' a verb present were better; unless you will solve it this way,—that her falling in love was at a time when his 'bad parts maintain'd so politick a state of evil, that they will not *even now* admit any good part to intermingle with them.' [HALLIWELL says that it is 'maintain' in 'the ed. 1600' which may, I think, be possibly an oversight. It is 'maintaind' in the facsimile of Ashbee, of Staunton, and of Praetorius; and the Cam. Ed. records no variation.]

72. **good neighbours**] WARBURTON: That is, when men were not envious, but every one gave another his due.—W. A. WRIGHT: When a man had no need to praise himself.

74. **monuments**] HALLIWELL: It is just possible that there is here an oblique allusion to the rage for costly monuments which prevailed in Shakespeare's time.

Beat. And how long is that thinke you? 76

Ben. Queſtion, why an hower in clamour and a quarter in rhewme, therfore is it moſt expedient for the wife, if Don worme (his conſcience) finde no impediment to the contrarie, to be the trumpet of his owne vertues, as 80 I am to my ſelfe ſo much for praiſing my ſelfe, who I my ſelfe will beare witneſſe is praiſe worthie, and now tell me, how doth your coſin?

Beat. Verie ill. 84

77. *Queſtion,*] *Question;* Rowe i, *Question?* Rowe ii, + (Om. Han.), Cap. Ran. Mal. Steev. Var. Knt. *Question:*— Coll. Dyce. Wh. Cam. *Question!*— Sta. Ktly.

78. *rhewme*] *thewme* F_3. *thewm* F_4. *is it*] *it is* F_4, Rowe, +, Var. Mal. Steev. Var. Knt.

81, 82. *who...worthie*] In parenthesis, Cap.

81. *my ſelfe ſo*] *myself; so* Rowe et seq. (subs.)

82. *worthie,*] *worthy;* F_4, Rowe et seq. (subs.)

To this Hall alludes in his *Satires*, III, 2:—'Great Osmond knows not how he shall be known, When once great Osmond shall be dead and gone; Unless he rear up some rich monument, Ten furlongs nearer to the firmament.'

74, 75. **Bels . . . weepes**] W. A. WRIGHT: In the *Hundred Merry Tales*, already referred to, are two stories; one, of the woman who had buried her fourth husband and made great lamentation because on all previous occasions she was sure of a successor before the corpse of her late husband left the house, and now, said she, 'I am sure of no nother husband.' The other is, of the widow who while kneeling at the requiem mass at her husband's funeral was addressed by a suitor, who came too late because she was already made sure to another man. [In the *Memoir of Arthur Hugh Clough*, by his Wife (London, 1888), a story is told of Sir Richard Clough, who married Katharine Tudor, a relation and ward of Queen Elizabeth, to the effect that 'he, as well as Morris Wynn of Gwydir accompanied her [Katharine Tudor] to her first husband's funeral, and that Morris Wynn, when leading her out of church requested the favour of her hand in marriage, to which she answered that she had already promised it as she went in to Sir Richard Clough; but added that should there be any other occasion she would remember him. Accordingly, after the death of Sir Richard, she did marry him.'—p. 2.—ED.]

77. **Question,**] WARBURTON: That is, What a question's there, or what a foolish question do you ask?—RITSON (p. 34): The learned prelate [Warburton], one may easily suppose, would not have hesitated to call a fine lady *fool* to her face; Benedick, it is to be hoped, had rather more politeness. The phrase occurs frequently in Shakespeare, and means no more than,—'you ask a question,' or 'that is the question.'

77. **clamour**] W. A. WRIGHT: This refers to the sound of the bell.

79. **Don worme**] HALLIWELL: The conscience was formerly represented under the symbol af a worm or serpent. In the entries of payments for expenses incurred in representing the Coventry Mysteries, is the following for dresses,—'Item, payd to ij. wormes of conscience, xvj. *d.*'—W. A. WRIGHT: The reference is to Mark, ix, 48: 'Where their worm dieth not, and the fire is not quenched.'

Bene. And how doe you? 85
Beat. Verie ill too.

Enter Vrſula.

Bene. Serue God, loue me, and mend, there will I leaue you too, for here comes one in haſte.

Vrſ. Madam, you muſt come to your Vncle, yonders old coile at home, it is prooued my Ladie *Hero* hath bin falſelie accuſde, the *Prince* and *Claudio* mightilie abuſde, and *Don Iohn* is the author of all, who is fled and gone: will you come preſentlie? 90

Beat. Will you go heare this newes Signior? 95

Bene. I will liue in thy heart, die in thy lap, and be buried in thy eies: and moreouer, I will goe with thee to thy Vncles. *Exeunt.* 98

87. Enter...] After line 89, Q, Theob. Warb. et seq.
88. *mend,*] *mend;* F$_4$, Rowe et seq. (subs.)
96, 97. *heart ... eies*] *eyes ... heart* Theob. Warb. Johns. Barry, Daniel.
97. *eies:*] *arms* Kinnear.
98. *Vncles*] QFf, Marshall. *uncle* Rowe, +, Cap, Var. Dyce ii, iii. *uncle's* Mal. '90 et cet.
Exeunt.] Exit. Q.

91. **old coile**] DYCE (*Notes*, p. 47): Cotgrave (s.v. *Diable*): '*Faire le diable de Vauvert.* To keepe an old coyle, horrible bustling, terrible swaggering, to play monstrous reakes, or raks-iakes.' I know not if it has been observed that the Italians use (or at least formerly used) 'vecchio' in the same sense. [Dyce gives some examples, and adds, 'it is rather remarkable that Florio in his *Dict.* has not given this meaning of "vecchio."']—WISE (p. 106): Wherever there has been an unusual disturbance or ado,—I prefer using plain country words to explain others,—the lower orders round Stratford-on-Avon invariably characterise it by the phrase, 'there has been old work to-day'; to this day, round Stratford, is this use of 'old' still kept up by the lower classes. [This intensive use of 'old' is not confined to any locality, nor is it out of date. In Shakespeare, the Concordance will supply many instances of its use.—ED.]

93. **mightilie abusde**] Who can forget Lear's, 'Fair daylight? I am mightily abused'?

96. **in thy lap**] BRAE (p. 147): This impossible abomination is still suffered to disgrace Shakespeare's text! Unquestionably it is a misprint; read: 'die *on* thy *lip*.' [Brae forgot what Hamlet says to Ophelia before the Dumb-show enters.—ED.]

98. **Vncles**] MARSHALL: That is to Leonato and Anthony. Benedick would be very likely to know that the two brothers were together. At any rate that fact was present in the dramatist's mind, and would account for his writing 'uncles' instead of uncle. [It is somewhat rash to claim a knowledge under any circumstances of what was in Shakespeare's mind; most especially when that knowledge can be derived solely from a printed page which Shakespeare never saw. Ursula had said 'come to your Uncle.'—ED.]

[*Scene III.*]

Enter Claudio, Prince, and three or foure with Tapers.

Clau. Is this the monument of *Leonato*?

Lord. It is my Lord. *Epitaph.*

Done to death by ſlanderous tongues,
Was the Hero *that here lies:*
Death in guerdon of her wrongs,
Giues her fame which neuer dies:
So the life that dyed with ſhame,
Liues in death with glorious fame.
Hang thou there vpon the tombe,
Praiſing her when I am dombe.

Clau. Now muſick ſound & ſing your ſolemn hymne

Song.

Pardon goddeſſe of the night,

Scene VIII. Pope, +. Scene III. Cap. et seq.

A Church. Pope. A Church. A Stately Monument in the Front. Cap.

1. Enter...] Enter Don Pedro, Claud., and Attendants with Tapers. Rowe. Enter, with Attendants, and Music,... Cap.

3. Lord.] Atten. Rowe et seq.

Epitaph.] Om. Cap. Claudio reads. Var. '73.

4. Done] Claud. [reading out of a Scrowl] *Done* Cap.

ſlanderous] *ſlauderous* Q.

by] *with* Cap. (corrected in Errata).

10–12. Hang ... *hymne*] Given to Claudio, with direction [affixing it] Cap. Given to Claudio, Var. Ran. Mal. Sta. Dyce ii, iii, Cam.

11. dombe] *dead* Q. dumb F_4.

3. **Epitaph**] CAPELL'S arrangement, whereby Claudio reads this Epitaph 'from a scrowl,' has been followed by all editors. It is probably, in all respects, correct, except in giving lines 10 and 11: 'Hang thou there,' etc. to Claudio while he is affixing the scroll. There seems to be no 'most excellent reason' why these lines should not be also a part of the Epitaph; they will then be an abiding proof to Leonato and to the world that Claudio had himself fulfilled his promise. Why should Claudio in his own person speak two lines of rhyme, when immediately afterward he speaks in prose? I cannot but think that these lines are a part of the Epitaph.—ED.

4. **Done to death**] STEEVENS: To 'do to death' is merely an old translation of the French phrase—*Faire mourir.*

6. **guerdon**] That is, reward, remuneration.

8. **with shame**] W. A. WRIGHT: Shame was the cause, not the accompaniment of Hero's death. For 'with' equivalent to *by*, see II, i, 58.

13. **Song.**] CAPELL (p. 135): The Song's different measures denote intention of difference in the music it was to go to: perform'd in a church, it's first part was (probably) design'd a sort of church-chanting; the rest, a full air of the utmost solemnity, which it has in it's very words; a solemnity destroy'd in the Oxford copy [Hanmer's], by turning all it's dactyls to trochees through means of such ridiculous botchings as are frequent in that edition.

Thoſe that ſlew thy virgin knight,
For the which with ſongs of woe,
Round about her tombe they goe:
Midnight aſſiſt our mone, helpe vs to ſigh and grone.
Heauily, heauily.
Graues yawne and yeelde your dead,
Till death be vttered,

15. thy virgin] *the virgin* Rowe, Pope.
knight] *bright* Coll. MS.
17. they goe] *we go* Coll. MS.
18. Midnight ... grone] Two lines F_3F_4, Rowe et seq.
aſſiſt] *thou assist* Han.
18. vs to] *us thou to* Han.
20. yawne] *oh, yawn* Han.
21. Till] *Until* Han.
death] *songs of death* Steev. conj.
vttered] *interred* Herr. *conquered* Gould.

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15. **virgin knight**] JOHNSON: Helena, in *All's Well* uses 'knight' in the same signification: 'Dian no queen of virgins, that would suffer her poor knight surprised, without rescue,' etc. I, iii, 119. STEEVENS erroneously supposed that there is here a reference to those knights who had as yet achieved no adventure, and were therefore called 'virgin knights.' 'Hero,' he said, 'had as yet achieved no matrimonial one.' Dr Johnson's quotation from *All's Well* together with the following from *The Two Noble Kinsmen*, quoted by MALONE: 'O sacred, shadowy, cold, and constant queen, . . . who to thy female knights Allow'st no more blood,' etc. V, i, 126.—is all sufficient. DYCE calls attention to the rhyming of *night* and *knight* in *Merry Wives*, II, i, 14, 15.

21. **Till . . . vttered**] BOSWELL: That is, 'till death be spoken of.'—KNIGHT: To 'utter' is here to put out,—to expel. Death is expelled *heavenly*,—by the power of heaven. The passage has evidently reference to the sublime verse of Corinthians.—COLLIER: The meaning is obscure; the verb 'uttered' is perhaps to be taken as meaning *put forth*, *put out*, or *put away*, and then the sense may be: until death be destroyed.—HALLIWELL: The slayers of the virgin knight are performing a solemn requiem on the body of Hero, and they invoke Midnight and the shades of the dead to assist, until *her* death be *uttered*, that is proclaimed, published, or commemorated, sorrowfully, sorrowfully. 'To utter, to put foorth, to publish, or set abroade.'—Baret, 1580.—R. G. WHITE (ed. i): That is, death is to be expelled, outer-ed, by the power of Heaven. [Second Edition]: An obscure allusion to the resurrection.—WALKER (*Crit.* iii, 34): With regard to the words, 'Graves, yawn,' etc., I know not why we should consider them as anything more than an invocation,—after the usual manner of funeral dirges in that age, in which mourners of some description or other are summoned to the funeral,—a call, I say, upon the surrounding dead to come forth from their graves, as auditors or sharers in the solemn lamentation. *Uttered*, expressed, commemorated in song. Compare the dirge in Beaumont and Fletcher's *Knight of the Burning Pestle*, IV, iv, 'Come, you whose loves are dead,' etc. [p. 208, ed. Dyce]; the 'Threnos' which concludes Shakespeare's verses at the end of [*The Phœnix and the Turtle*]; also, I think, that in the play of *Fuimus Troes*, III, vii, Dodsley, vii, p. 424; and the summoning together of the birds in Skelton's *Philip Sparrow* [p. 63, ed. Dyce]. The explanation of 'uttered,' as signifying *ousted*, is one of the many unfortunate exhibitions

Heauenly, heauenly. 22

(this right.

Lo. Now vnto thy bones good night, yeerely will I do 24

22. Heauenly, heauenly.] Ff, Rowe, Pope, Knt, Wh. i, Sta. *Heauily, heauily.* Q, Theob. et cet

23. *right*] *rite* Pope, et seq.

24. Lo.] Le. F_3F_4. Claud. Rowe et seq.

Two lines, Rowe ii et seq.

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of half-learning to which our poet has given occasion.—Rev. JOHN HUNTER: That is, let these words be uttered in a heavenly spirit until death, that is, so long as I live. Claudio presently says, 'Yearly will I do this rite.' SCHMIDT (*Lex.*) That is, the cry 'Graves, yawn,' etc. shall be raised till death.—W. A. WRIGHT: Midnight and the grave are appealed to not to join in any song commemorating Death but to assist Claudio in giving expression to his remorse and sorrow, which in exaggerated language he indicates would continue till there should be no more death. Although, therefore, Sidney Walker speaks rather contemptuously of those who take 'uttered' as signifying 'ousted,' it appears to me to give a better meaning to the passage than his own explanation, which misses the point. [I confess that Walker's paraphrase: 'Till death is expressed, commemorated in song' conveys no meaning to me here. The song is short, it could have taken hardly more than a minute or two to sing it, and if the dead are to arise from their graves, come forth to hear it, and then go back again when it is over, the question may well be raised whether or not it were quite worth the trouble. There is, moreover, no point in any commemoration by Claudio of death in the abstract; it was his very present moan for the dead Hero to which he summoned midnight for help to sigh and groan. He was not present to bewail death in general, but to express a grief for Hero which was to outlast mortality. Of Walker's long note there is but one sentence that is really germane to the meaning of 'uttered;' all the rest is devoted to proving that which no one misunderstands, namely, that the presence of Midnight and the Dead is invoked. And it is in this general summons to be present, that the point lies of his references, which could be doubtless multiplied. Joshua Sylvester was extremely fond of this cheerful species of composition, and an examination of his Poems might prove fruitful. In view, therefore, of what seems to me to be the meaning of the whole stanza, I cannot but agree with those critics who believe that 'Till death be uttered' means: till death be overcome, vanquished to the utterance.—ED.]

22. **Heauenly, heauenly**] DYCE (*Remarks*, p. 35): A speech of Hamlet, II, ii, 290, stands thus in the Folio: 'and indeed it goes so *heauenly* with my disposition,' etc. Now, in [the present passage] 'Heauenly' is as certainly a misprint for 'Heavily' as it is in [Hamlet]. [It is hardly worth while to perpetuate the earnest plea in favour of 'Heavenly,' urged by R. G. WHITE in his First Edition, because it was withdrawn in his Second.] WALKER (*Crit.* iii, 33) 'Heavenly' is a most absurd error, generated (*ut saepe*) by the corruption of an uncommon word to a common one. So in Peele, *King Edward I.*, Dyce, 2nd ed., vol. i, p. 173,—'Sweet lady, *abate* not thy looks so *heavenly* to the earth,'—we should read *heavily*; and also *abase* for abate. [Among modern editors, KNIGHT and STAUNTON are the only ones who adhere to the Folio,—mistakenly, I think.—ED.]

24. **Lo.Now**, etc.] It is hardly worth while to call attention to the obvious error of giving this speech, which so clearly belongs to Claudio, to one of the Lords in waiting.

Prin. Good morrow maſters, put your Torches out,
The wolues haue preied, and looke, the gentle day
Before the wheeles of Phœbus, round about
Dapples the drowſie Eaſt with ſpots of grey:
Thanks to you all, and leaue vs, fare you well.
Clau. Good morrow maſters, each his ſeuerall way.
Prin. Come let vs hence, and put on other weedes,
And then to *Leonatoes* we will goe.
Clau. And Hymen now with luckier iſſue ſpeeds,

26. *preied*] QF$_2$. *preyed* F$_3$. *prey'd* F$_4$, Rowe et seq.
31. *weedes*] *weede* Coll. MS. ap. Cam. Marshall.
33. *ſpeeds*] Q, Pope, Var. '21, Knt, Coll. Wh. i, Sta. *ſpeed* Ff, Rowe. *speed's* Thirlby, Theob. Han. Warb. Johns. Var. Ran. Mal. Steev. Dyce, Cam. Wh. ii. *speed!* Cap.

26–28. **gentle day . . . grey**] Compare *Rom. & Jul.* II, iii, 1: 'The grey-eyed morn smiles on the frowning night, Chequering the eastern clouds with streaks of light; And flecked darkness like a drunkard reels From forth day's path and Titan's fiery wheels.'

28. **grey**] DYCE (*Gloss.*) defines this colour as 'blue, azure'; when applied to the sky, or to the eyes. In the passage now before us, however, the question of colour is really a matter of indifference: a blue sky may be dappled with spots of grey, or a grey sky may be dappled with spots of blue. That 'grey,' when not applied to the eyes or sky, does not mean blue, we are perfectly sure when Leonato, in V, 1, 73, refers to his 'grey hairs.'—ED.

30. **his seuerall way**] COLLIER (ed. ii): This is the only line that here does not rhyme. We feel confident that the emendation in the MS, viz.: 'each his way can tell,' was what the poet wrote, and what the old actor of Claudio repeated. It preserves the meaning, the measure, and the jingle, making a six-line stanza conclude with its couplet. [Collier adopted the emendation in his text. It would have been more correct to say that the preceding line was the only one that does not rhyme; in the present line, 'each his several way' rhymes with 'day' and 'grey'; I do not think it was so intended, but it so happens. It was hardly appropriate to put into rhyme either the Prince's 'fare you well' or Claudio's 'good morrow.'—ED.]

33. **speeds**] THIRLBY: Claudio could not know, without being a prophet, that this new proposed match could have any luckier event than that designed with Hero. Certainly, therefore, this should be a wish in Claudio; and, to this end, the poet might have wrote *speed's*, i. e. *speed us;* and so it becomes a prayer to heaven.—MALONE: The contraction proposed is so extremely harsh, that I cannot believe it was intended by the author.—CAPELL (p. 135): Men are often prophets in hope; and instead of addressing 'Hymen' to *speed* him (prosper him) in the match that was coming, Claudio's warmth of youth might suggest to him,—that there was a Hymen (a match) speeding towards him, of 'luckier issue than this (*this late Hymen*) for whom we render up this woe.'—DYCE (ed. ii): Unless we change 'weeds' to *weed* and 'speeds' to *speed*, there seems to be no other course than to follow the advice of Thirlby. In reference to Malone's objection to the contraction, compare 'Therefore *to's* seemeth it a needful course,' etc.—*Love's Lab. L.* II, i. 25. [Capell

Then this for whom we rendred vp this woe. *Exeunt.* 34

[*Scene IV.*]

Enter Leonato, Bene. Marg. Vrſula, old man, Frier, Hero.

Frier. Did I not tell you ſhe was innocent?

Leo. So are the *Prince* and *Clandio* who accus'd her,
Vpon the errour that you heard debated:
But *Margaret* was in ſome fault for this,
Although againſt her will as it appeares,
In the true courſe of all the queſtion.

Old. Well, I am glad that all things ſort ſo well.

Bene. And ſo am I, being elſe by faith enforc'd
To call young *Claudio* to a reckoning for it.

Leo. Well daughter, and you gentlewomen all,
Withdraw into a chamber by your ſelues,
And when I ſend for you, come hither mask'd:
The *Prince* and *Claudio* promis'd by this howre
To viſit me, you know your office Brother,

34. *Then this*] *Than hers* Marshall conj.
for whom] *for which* Han.
Scene IX. Pope, +. Scene IV. Cap. et seq
Leonato's House. Pope.
1. Marg.] Om. Steev. Var. Knt, Coll. Sta.
old man,] Antonio, Rowe.
6. *will...appeares,*] QFf, Rowe, Pope, Han. *will,...appears,* Theob. Warb. Johns. *will,...appears* Cap. et cet.
8. etc. Old.] Ant. Rowe.
ſort] *ſorts* Q.
11. *you*] Q. *yong* F_2. *young* F_3F_4, Rowe et seq.
13. *mask'd*] *masked* Q.
15. *me, you*] *me; you* F_4, Rowe et seq. (subs.)

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is right, I think, in supposing that 'Hymen' may mean a marriage or match, and right also, in his paraphrase, except that 'Than this' means, and, in fact, really is 'Than *in* this,' where the *in* is absorbed in the final *n* of 'Than': 'Than' this.' 'A marriage,' he says in effect, 'is now speeding toward me luckier in its issue than it was in this for (here his thoughts turn to Hero herself, and he says) whom we,' etc. —ED.]

1. **Marg.**] DYCE: Some of the modern editors (more unforgiving than Leonato) exclude Margaret from the present assembly, though the old copies mark both her entrance here and at her re-entrance afterwards with the other ladies. (In what is said of her at the commencement of the scene there is nothing which would lead us to suppose that the poet intended her to be absent.)

4. **Vpon**] See II, iii, 202.

8. **things sort so well**] As far as the ear is concerned, it is indifferent whether or not these words are printed: 'thing sorts so well.' It is probably due to the ear that the Qto prints *sorts*. For 'sort,' see IV, i, 249.

You muſt be father to your brothers daughter,
And giue her to young *Claudio.* *Exeunt Ladies.*
Old. Which I will doe with confirm'd countenance.
Bene. Frier, I muſt intreat your paines, I thinke.
Frier. To doe what Signior?
Bene. To binde me, or vndoe me, one of them:
Signior *Leonato*, truth it is good Signior,
Your neece regards me with an eye of fauour.
Leo. That eye my daughter lent her, 'tis moſt true.
Bene. And I doe with an eye of loue requite her.
Leo. The ſight whereof I thinke you had from me,
From *Claudio*, and the *Prince*, but what's your will?
Bened. Your anſwer ſir is Enigmaticall,
But for my will, my will is, your good will
May ſtand with ours, this day to be conioyn'd,
In the ſtate of honourable marriage,
In which (good Frier) I ſhall deſire your helpe.
Leon. My heart is with your liking.
Frier. And my helpe.
* Heere comes the Prince and Claudio.*
Enter Prince and Claudio, with attendants.
Prin. Good morrow to this faire aſſembly.
Leo. Good morrow *Prince*, good morrow *Claudio*:
We heere attend you, are you yet determin'd,
To day to marry with my brothers daughter?
Claud. Ile hold my minde were ſhe an Ethiope.
Leo. Call her forth brother, heres the Frier ready.
Prin. Good morrow *Benedike*, why what's the matter?

17. Exeunt...] After line 18, Cap. After line 15, Dyce. After line 13, Cam.
24. Leo.] Q. Old. Ff. Ant. Rowe, Pope.
31. *In the*] *I'th* Ff, Rowe, +, Walker. *I' the* Cap. Dyce ii, iii.
ſtate] *estate* Var. '73, '78, '85, Mal. Var. Knt, Sta.
32. (*good Frier*)] *good* F_3F_4.
34. *my helpe.*] Ff, Rowe, +. *my helpe. Heere comes the Prince and Claudio.* Q, Cap. et seq.
36. Scene X. Pope, +.
with attendants] and two or three other. Q.
39. *you, are you*] *you; are you* F_4, Rowe et seq. (subs.)
42. [Exit Antonio. Theob.
43. Prin.] P. Q.
Benedike] Bened. Q.

18. confirm'd] That is, unmoved.
34. This line was omitted, evidently by accident, in the Folio.
43–45. why . . . clowdinesse] LADY MARTIN (p. 324): Although well pleased that he is no longer required to call his old friend to account, Benedick takes care to

That you haue ſuch a Februarie face,
So full of froſt, of ſtorme, and clowdineſſe.
Claud. I thinke he thinkes vpon the ſauage bull:
Tuſh, feare not man, wee'll tip thy hornes with gold,
And all Europa ſhall reioyce at thee,
As once *Europa* did at luſty *Ioue*,
When he would play the noble beaſt in loue.
Ben. Bull *Ioue* ſir, had an amiable low,
And ſome ſuch ſtrange bull leapt your fathers Cow,
A got a Calfe in that ſame noble feat,
Much like to you, for you haue iuſt his bleat.
Enter brother, Hero, Beatrice, Margaret, Vrſula.
Cla. For this I owe you: here comes other recknings.

47. *thy hornes*] *the horns* Rowe ii.
48. *all Europa*] *ſo all Europe* F_3F_4, Rowe, +, Var. '73.
53. *A got*] F_3. *And got* QF_3F_4, Rowe et seq.
54. Scene XI. Pope, +.
55. Enter brother...] Enter... Rowe, Pope. Enter Antonio...mask'd. Theob. Re-enter Antonio... Cap. (after line 55).
56. *comes*] QFf, Cap. Cam. Rlfe, Wh. ii. *come* Rowe et cet.

show, by his coldness and reserve, that he considers their behaviour to have been unjustifiable, even had the story been true which Don John had beguiled them into believing. When the Prince rallies him about his 'February face,' he makes no rejoinder. But when Claudio, with infinite bad taste, at a moment when his mind should have been full of the gravest thoughts, attacks him in the same spirit, Benedick turns upon him with caustic severity. The entrance of Hero, with her ladies, masked, arrests what might have grown into hot words.

46. **bull**] See I, i, 253.

48. **all Europa**] STEEVENS: I have no doubt that our author wrote: 'And all *our Europe*,' etc.—DYCE: Steevens was perhaps not aware of the earlier alteration, 'And so all Europe.' [DYCE was perhaps not aware that the reading 'And so all Europe' had appeared in the text of an edition bearing, on its title page, the names Samuel Johnson and George Steevens.—ED.]

53. **same**] STAUNTON notes that this is *some* in the First Folio. It is not so recorded in the CAMBRIDGE EDITION; it is 'same' in Booth's *Reprint;* in Staunton's own Photolithograph, and in my copy of the First Folio; but it is *some* in Vernor and Hood's *Reprint*, 1807; it is not marked as a typographical error in UPCOTT'S MS list, now before me, of the misprints in this last edition; it is therefore possible that it might have been *some* in the original copy which Upcott collated, as well as in the copy from which Staunton quoted.—ED.

56. **recknings**] See above, in line 10. Claudio's conduct when he cast Hero off before the altar is hardly less repulsive than his present flippancy. I cannot believe that this is pure Shakespeare. The very phrase 'seize upon,' although not as emphatic as in modern use, and signifies merely to take in possession, by no means befits the occasion,—a criticism which would not be expressed, if I thought that Shakespeare had written the phrase.—ED.

Which is the Lady I muſt ſeize vpon? 57
Leo. This ſame is ſhe, and I doe giue you her.
Cla. Why then ſhe's mine, ſweet let me ſee your face.
Leon. No that you ſhal not, till you take her hand, 60
Before this Frier, and ſweare to marry her.
Clau. Giue me your hand before this holy Frier,
I am your husband if you like of me.
Hero. And when I liu'd I was your other wife,
And when you lou'd, you were my other husband. 65
Clau. Another *Hero?*
Hero. Nothing certainer.
One *Hero* died, but I doe liue, 68

58. Leo.] QFf, Rowe, Pope, Han. Coll. Wh. i. Anto. Theob. et cet.
60. Leon.] Ant. Hal.
62. *hand before...Frier,*] *hand; before...Frar,* Pope, +, Cam. Rlfe. *hand before...Friar;* Rowe et cet.
64. [unmasking. Rowe.
68. *died*] Ff, Rowe, Pope. *died belied* Coll. ii (MS). *died revil'd* Coll. iii. *died defilde* Q, Theob. et cet.

58. **Leo.**] THEOBALD (Nichols, *Illust.* ii, 304): It is evident that this must be spoken by Antonio; see lines 15–17.—COLLIER: Though Antonio was formally to give away the lady at the altar, as her pretended father, Leonato may very properly interpose this observation; it is the more probably his from what follows, and there is no sufficient reason for altering the arrangement of the Qto and Folios.—R. G. WHITE (ed. i): Since Leonato had already, in the first Scene of this Act, offered and promised the hand of his pretended niece to Claudio, there can be surely nothing improper in his giving it to him. [In his Second Edition, White gives the speech to Antonio.] —DYCE (ed. ii, replying to Collier): But the line must be characterised as something more than an 'observation'; nor does the ceremony at the altar *form any portion of the play.*

63. **if you like of me**] For other examples of 'like' followed by 'of,' see ABBOTT, § 177.

64, etc. LADY MARTIN (p. 325): Hero accepts Claudio with a ready forgiveness, which, I feel very sure, Beatrice's self-respect, under similar circumstances, would not have permitted her to grant. Such treatment as Claudio's would have chilled all love within her. She would never have trusted as her husband the man who had allowed himself to be so easily deceived, and who had openly shamed her before the world. Hero, altogether a feebler nature, neither looks so far into the future, nor feels so intensely what has happened in the past.

67. **certainer**] For examples of other comparative inflections in *-er* when the positive ends in *-ing*, *-ed*, *-id*, *-ain*, *-st*, and *-ect*, see ABBOTT, § 7.

68. **died,**] COLLIER (ed. ii): There can be 'nothing certainer' than that the word *defil'd*, in the Qto [see Text. Notes] must be wrong. To make Hero say that she had died *defil'd*, is to make her admit her own guilt; she maintains that she had died guiltless; and the word found in the MS [*belied*] has occurred several times in this comedy, and is precisely that which Hero would have used, and which might easily have been misheard and misprinted. It seems as clear that *belied* is the true

And ſurely as I liue, I am a maid.
Prin. The former *Hero*, *Hero* that is dead.
Leon. Shee died my Lord, but whiles her ſlander liu'd.
Frier. All this amazement can I qualifie,
When after that the holy rites are ended,
Ile tell you largely of faire *Heroes* death :
Meane time let wonder ſeeme familiar,
And to the chappell let vs preſently.
Ben. Soft and faire Frier, which is *Beatrice*?

70. Hero, ... *dead.*] *Hero!* ... *dead!* Pope et seq.
74. *you*] *thee* F_3F_4, Rowe, Pope, Theob. Warb. Johns.

word, as that *defil'd* is the very word, of all others, Hero would not have employed. The printer of the Folio, seeing that *defil'd* must be wrong, and, not knowing what was right, cast it out.—DYCE (*Strictures*, p. 53) : The truth of the matter, I have no doubt, is this : the printer of the Folio (a most careless printer) omitted the word *defil'd* by a mere oversight ; it was omitted in the Second Folio also ; and [Collier's MS], aware that a word was wanting, and not possessing the Qto, inserted 'belied' from conjecture. According to Mr Collier, 'to make Hero say that she had died *defil'd*, is to make her admit her own guilt,'—a most forced objection to the reading of the Qto ; for Hero knows that not only Claudio whom she is addressing, but the whole party present, are *now* perfectly convinced of her innocence.—HALLIWELL : The term *defil'd* is evidently placed intentionally in opposition with *maid* in the next line. Nothing, she observes, is more certain than that I am another Hero ; for one Hero died, and died *defiled ;* but I live, and, surely, as I live, *I am a maid.* The verb *defile* was formerly expressly applied to the violation of chastity. '*Viole*, corrupted, defiled, deflowred.'—Cotgrave. [R. G. WHITE has a note to the same effect, which DYCE quotes with approval.]—DYCE (ed. ii) : The word *belied* is objectionable because it makes the gentle Hero indirectly reproach the repentant Claudio.—COLLIER (ed. iii) : The MS has *belied* which is much preferable to 'defil'd,' but still on some accounts objectionable ; our word is *revil'd*, which, we think, must be welcomed by everybody. Hero had been unjustly *revil'd* at the time of her supposed death, and so she here asserts. [I am by no means certain that the omission of *defil'd* is a defect in the Folio ; albeit Walker says that lines of eight syllables are un-Shakespearian. The few words in the next line are an adequate reference to the past. And as for the metre,—let the line be supposed to be broken by emotion into two short lines of four syllables each ; the eye, and, possibly, Walker, will be satisfied, while the ear has never been disturbed.—ED.]

72. **qualifie**] That is, moderate, soften, abate.

73. **after that**] For other examples of 'that' as a conjunctional affix, see ABBOTT, § 287.

75. **familiar**] That is, of every day occurrence.

77. **which is Beatrice?**] LADY MARTIN (p. 325) : Beatrice, to tease Benedick, has been holding back among the other ladies, when he expects that she would be ready to go with him to the altar ; and when at last, fairly puzzled, he asks 'Which is Beatrice?' and she unmasks, with the words, 'What is your will?' he inquires,

Beat. I anſwer to that name, what is your will? 78
Bene. Doe not you loue me?
Beat. Why no, no more then reaſon. 80
Bene. Why then your Vncle, and the Prince, & *Claudio*, haue beene deceiued, they ſwore you did.
Beat. Doe not you loue mee?
Bene. Troth no, no more then reaſon.
Beat. Why then my Coſin *Margaret* and *Vrſula* 85
Are much deceiu'd, for they did ſweare you did.
Bene. They ſwore you were almoſt ſicke for me.
Beat. They ſwore you were wel-nye dead for me.
Bene. 'Tis no matter, then you doe not loue me?
Beat. No truly, but in friendly recompence. 90
Leon. Come Coſin, I am ſure you loue the gentlemã.

78. Beat.] Beat. [unmasking] Cap. et seq.
80. *Why no,*] *Why*, F_3F_4, Rowe i. *No* Steev. Var. '03, '13.
82. *haue...did*] One line of verse, Q, Rowe ii, Han. Cap. et seq.
haue beene deceiued] *Have greatly been deceiv'd* Wagner conj.
they ſwore] *for they did ſwear* Han. *for they swore* Cap. Coll. ii (MS), Dyce, Wh. i, Ktly, Huds. *they all swore* Coll. iii.
84. *Troth no,*] *Troth, no;* Han. *No* Steev. Var. '03, '13.
85. *Coſin*] *cousin*, Rowe.
86. *Are much*] *Have been* Theob. Warb. Johns.
87, 88. *ſwore you*] *ſwore that you* Q, Cap. et. seq.
89. *'Tis*] *It is* Coll. MS.
no matter] *no ſuch matter* Q, Cap. et seq.
me?] *me.* Q.
91. Leon.] Hero. Cap. Ran.

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with an air of surprise, 'Do you not love me?' What follows gives us once more the bright, joyous, brilliant Beatrice of the early scenes.

78, etc. CAPELL (p. 136): What passes between these wits was never read by the editor [*i. e.* Capell himself] without exciting ideas of the famous ode between Horace and Lydia [the immortal Ninth of the Third Book.—ED.]; Beatrice rises there upon him, as the other does upon her spark.

82. **they swore**] R. G. WHITE (ed. i): There can hardly be a doubt that Hanmer's insertion of *for* was proper, especially as 'deceived,' which is contracted in the corresponding line below, is not contracted in this, thereby rendering one syllable necessary to the rhythm.—DYCE: Even with the addition of *for*, I do not believe that we have the line as it came from Shakespeare's pen; the probability is, that he wrote (what Hanmer printed): 'Have been deceiv'd; for they *did swear* you did;' which corresponds with what presently follows, 'Are much deceiv'd; for they did swear you did.'

89. **no matter**] See I, i, 186. The Qto gives the true text, both in sense and rhythm.

90. **friendly recompence**] DEIGHTON: Such a return as one friend might make to another.

91. **Cosin**] HALLIWELL: 'Cousin' was frequently applied to several kinds of

Clau. And Ile be ſworne vpon't, that he loues her,
For heres a paper written in his hand,
A halting ſonnet of his owne pure braine,
Faſhioned to *Beatrice.*

Hero. And heeres another,
Writ in my coſins hand, ſtolne from her pocket,
Containing her affection vnto *Benedicke.*

Bene. A miracle, here's our owne hands againſt our hearts: come I will haue thee, but by this light I take thee for pittie.

Beat. I would not denie you, but by this good day, I yeeld vpon great perſwaſion, & partly to ſaue your life, for I was told, you were in a conſumption.

Leon. Peace I will ſtop your mouth.

95. *Faſhioned*] *Fashion'd* Rowe et seq.
99. *our owne*] *our* Rowe i.
102. *I would*] *I will* Mason, Ran. *not*] *yet* Theob. *now* Han. Om. Gould.
104. *I was told*] *as I told* F_3F_4. *as I was told* Rowe, +.
105. Leon.] Bene. Theob. et seq. (except Coll. i).
[Kissing her. Theob. et seq. (except Coll. i).

relationship. Thus Leonato, in I, ii, 2, expressly calls his nephew 'cousin.' [Capell, on account of this word, 'cousin,' gives the speech to Hero.—ED.]

102. I . . . you] THEOBALD: Is not this strange mock-reasoning in Beatrice? She would not deny him, but that she yields upon great persuasion. By changing the negative [into *yet*] I make no doubt but I have retrieved the Poet's humour.—HEATH (p. 110): This expression is the exact counterpart to that of Benedick just preceding, 'Come, I will have thee'; which establishes the truth of the original text.—M. MASON (p. 55): Theobald's objection to the passage is just, though his amendment is not;—there is no reasoning in it as it stands; it appears to me that we should read, 'I *will* not deny you,' etc.; which agrees with Benedick's manner of accepting her, 'I *will have* you.'—HALLIWELL: Beatrice tells Benedick she does not refuse him, but nevertheless takes him only 'upon great persuasion.' The will is there; the speech is merely the bashfulness of words. [Heath and Halliwell adequately explain the meaning.—ED.]

104. consumption] BUCKNILL (p. 117): This is the only place where Shakespeare uses this word apparently in its modern sense. Timon's use of it, 'Consumptions sow in hollow bones of men,' is less appropriate, and Lear's 'Consumption catch thee!' is less definite. Beatrice, it appears, thought 'consumption' curable. Falstaff, however, speaks of a consumption of the purse as an incurable, though lingering, disease.

105. Leon.] THEOBALD: The ingenious Dr THIRLBY agreed with me, that this ought to be given to Benedick, who, upon saying it, kisses Beatrice; and this being done before the whole company, how natural is the reply which the Prince makes upon it?—'How dost thou, Benedick, the married man?' Besides, this mode of speech, preparatory to a salute, is familiar to our Poet in common with other stage-

Prin. How doſt thou *Benedicke* the married man? 106

Bene. Ile tell thee what Prince: a Colledge of witte-crackers cannot flout mee out of my humour, doſt thou think I care for a Satyre or an Epigram? no, if a man will be beaten with braines, a ſhall weare nothing handſome 110 about him: in briefe, ſince I do purpoſe to marry, I will thinke nothing to any purpoſe that the world can ſay againſt it, and therefore neuer flout at me, for I haue ſaid againſt it: for man is a giddy thing, and this is my concluſion: for thy part *Claudio*, I did thinke to haue beaten 115 thee, but in that thou art like to be my kinſman, liue vnbruis'd, and loue my couſin.

Cla. I had well hop'd ỹ wouldſt haue denied *Beatrice*, ỹ I might haue cudgel'd thee out of thy ſingle life, to make 119

107, 108. *witte-crackers*] *witty-crackers* F_3F_4, Rowe i. *witt-crackers* Rowe ii, Pope. *wit-crackers* Theob.

108. *humour, doſt*] *humour; doſt* F_4, Rowe.

110. *a ſhall*] QFf, Coll. Cam. Ktly. *he shall* Rowe et cet.

111. *purpoſe*] *propose* Rowe ii, Var. '03, '13, '21, Dyce i.

113. *for I*] *for what I* QF_3F_4, Rowe et seq.

writers. See Beatrice's speech to Hero, II, i, 296. Compare *Tro. & Cress.*, III, ii, 141, where Cressida says 'stop my mouth,' and afterward 'pardon me; 'Twas not my purpose, thus to beg a kiss.' Again, in Beaumont and Fletcher's *Scornful Lady*, III, ii, [p. 66, ed. Dyce,] where the Widow says, 'But I shall blush to say more' and the Elder Loveless tells the Younger Loveless, 'Stop her mouth,' whereupon the Younger Loveless kisses her. Again, in Webster's *Dutchess of Malfi*, III, ii [p. 231, ed. Dyce] the Dutchess says to Antonio, 'I'll stop your mouth,' and Antonio replies, 'Nay, that's but one; Venus had two soft doves To draw her chariot; I must have another.' COLLIER, in his First Edition, retained 'Leon.' and urged that there was no warrant in any old stage-direction to make Benedick kiss Beatrice. In his Second Edition he yields to his MS and changes 'Leon.' to 'Bene.' DYCE (*Remarks*, p. 35) disputes the comment in Collier's First Edition and asks, 'why should *Leonato* wish to put Beatrice suddenly to silence? She has said nothing which concerns *him*;' and then quotes from *Tro. & Cress.*, and from *The Scornful Lady* the same passages quoted by Theobald.

110. **wear nothing handsome**] DEIGHTON: That is, he will do well not to put on a handsome dress, lest it should be spoilt. [If a man is to live in fear of an epigram he will not dare to put on even a handsome suit of clothes,—how much more, to marry a beautiful woman.—ED.]

111, 112. **purpose**] See 'almost,' V, i, 127.

113. **for I haue**] The Qto supplies the omission.

114. **giddy**] That is, inconstant, fickle.

114. **this**] That is, what precedes.

116. **in that**] For other examples where 'in that' is equivalent to *because*, see ABBOTT, § 284.

thee a double dealer, which out of queſtiõ thou wilt be, 120
if my Couſin do not looke exceeding narrowly to thee.
Bene. Come, come, we are friends, let's haue a dance
ere we are married, that we may lighten our own hearts,
and our wiues heeles. 125
Leon. Wee'll haue dancing afterward.
Bene. Firſt, of my vvord, therfore play muſick. *Prince,*
thou art ſad, get thee a vvife, get thee a vvife, there is no
ſtaff more reuerend then one tipt with horn. *Enter. Meſ.* 128

120. *thou will*] *thou will* F$_4$.
121. *do not*] *no not* F$_4$.
125. *afterward*] *afterwards* Ff, Rowe,+, Var. Ran. Steev. Var. Knt, Sta. Ktly.
126. *of my vvord,*] *o' my word;* Rowe ii,+, Cap. Var. Ran. Mal. Steev. Var. Knt, Sta. Ktly.
128. *reuerend*] *reuerent* Q. *play*] *play*, Theob.

120. **double dealer**] STAUNTON: To appreciate the equivoque, it must be understood that *double dealer* was a term jocosely applied to any one notoriously unfaithful in love or wedlock.

120. **thou wilt be**] It needed but this last innuendo, drawn from the promptings of his own nature, to complete the unpleasant character of Claudio.—ED.

121. **do not**] Two of my three copies of F$_4$ here read clearly 'no not;' the third copy has an imperfect *d* in place of the *n* in 'no,' but I cannot be sure that the suspicious looking *d* is not the work of some officious reader, although I can find no traces whatever of his pen elsewhere. It would not be at all worth noting, were it not proper constantly to keep in mind the frequent variations in copies of the same edition,—a fact which restricts all collation to that of particular Folios.—ED.

126. **of my vvord**] See III, v, 23.

127, 128. **there is . . . horn**] WALKER (*Crit.* iii, 35): One would almost suspect that 'there is' was a corruption, and that Shakespeare intended a gnomic line,—'No staff more rev'rend than one tipt with horn.'

128. **tipt with horn**] STEEVENS, MALONE, and REED all believed that the reference here is to the ancient trial by *wager of battel*, where the staves of the combatants are 'tipt with horne' or 'horned at each ende.' But DOUCE (i, 176) very properly criticised this reference on the score that such staves 'seem to have but small claim to be intitled *reverend*. On the contrary,' he continues, 'as the combatants were of the meaner class of people, who were not allowed to make use of edged weapons, the higher ranks usually deciding the business by hired champions, it cannot well be maintained that much, if any, reverence belongs to such a staff. It is possible, therefore, that Shakespeare, whose allusions to *archery* are frequent, might refer to the *bow-staff*, which was usually tipped with a piece of horn at each end. . . . It is equally possible that the walking-sticks or staves used by *elderly* people might be intended, which were often headed or *tipped* with a cross piece of *horn*, or sometimes amber. They seemed to have been imitated from the *crutched* sticks, or *potences*, as they were called, used by the friars, and by them borrowed from the celebrated *tau* of Saint Anthony. Thus, in the *Canterbury Tales*, the Sompnour describes one of his friars as having a "scrippe and tipped staff," and he adds that "His felaw had a staf tipped with horn." In these instances, the epi-

Meſſen. My Lord, your brother *Iohn* is tane in flight,
And brought with armed men back to *Meſſina.*
Bene. Thinke not on him till to morrow, ile deuiſe
thee braue puniſhments for him: ſtrike vp Pipers. *Dance.*
FINIS.

132. *thee*] *the* F_4, Rowe i.
ſtrike] *Come strike* Ktly.
132. [Exeunt Omnes. Rowe.

thet "reverend" is much more appropriate than in the others.'—KNIGHT: Surely the *reverend* staff is the old man's walking-stick.—HALLIWELL: The double meaning is obvious,—the Prince, when he marries, as Benedick jocularly implies, will be tipped with horn, and no staff is more reverend than one so fashioned. The tipped staff was one of the usual accompaniments of old age. Thus in the Overbury *Characters*, 1626, old men are said to 'take a pride in halting and going stiffely, and therefore their staves are carved and tipped.' The phrase 'tipped with horn' was applied to any staff headed or tipped with a cross or projecting piece of horn. 'I typpe a thyng with horne, *je encorne;* they beare lytell roddes typped with horne byfore the judges.'—Palsgrave, 1530. . . . In a black-letter ballad on the *Cries of London*, the chimney-sweeper is described with a 'trusse of poles tipped all with horns.'—DYCE (*Gloss.* s. v. *staff*): Douce [in suggesting a reference to walking-sticks] was the first who made an approach towards the true interpretation of the passage.—W. A. WRIGHT: Becket's 'rude pastoral staff of pearwood, with its crook of black horn,' was one of the relics shown to pilgrims at Canterbury (Stanley, *Historical Memorials of Canterbury*, 4th ed., p. 225).—RUSHTON (*Sh. as an Archer*, p. 57): I think Shakespeare here uses a bowyer's phrase. When the horns are fitted to the ends of the bow-stave they are said to be tipped. I once thought that Shakespeare in this passage may refer to Cupid's bow stave. [Halliwell's quotations prove that merely a horn tip is no sufficient designation of a staff. Our choice must be, therefore, determined by the amount of reverence with which a horn-tipped staff may be regarded, and, unquestionably, it seems to me, only a staff which accompanies old age can be, in general, regarded with reverence. It seems somewhat premature to recommend such a staff to a young man in the prime of life; but Benedick's thoughts fly forward, in his present blissful mood, through many, many years of happy married life, which he is sure to have.—ED.]

132. **Dance**] This is the only play of Shakespeare thus ending with a 'Dance,' and I cannot but regret that the rule is here broken. Although the atmosphere now is all gaiety and happiness, we cannot forget how heavily charged it was, only a few hours before, with tragedy; moreover, when we recall the style of Elizabethan galliards, we can hardly contemplate with delight the picture of Benedick's lofty capers or of Beatrice's inevitably red face. In Bandello's Novel from which Shakespeare is supposed to have obtained the present plot, unusual festivities mark the close. May not these have supplied the *motive* of this Dance?—ED.

133. **Finis.**] STEEVENS: In the conduct of the fable, there is an imperfection similar to that which Dr Johnson has pointed out in *The Merry Wives*:—the second contrivance is less ingenious than the first;—or, to speak more plainly, the same incident is become stale by repetition. I wish some other method had been found to entrap Beatrice than the very one which before had been successfully practised on Benedick. [Contrary to his custom, Dr JOHNSON here, at the close of the play, gives us

[133. Finis.]

no didactic remarks on its general scope. I cannot but think that Steevens endeavoured to supply the omission in a style thoroughly Johnsonian, and chuckled to himself over his success. The very first words: 'In the conduct of the fable,' are Johnsonese to the letter.—ED.]—SCHLEGEL (ii, 166): Some one, without any great share of penetration, objected to the making twice use of the same artifice in entrapping them;—the drollery, however, lies in the very symmetry of the deception.—ANON. (*Blackwood*, April, 1833, p. 544): A foolish wish [of Steevens.] The success of the same contrivance with both parties is infinitely amusing, and as natural as can be; their characters are in much similar, their real sentiments towards each other equally so, and their affected scorn of wedlock; and nothing could have satisfied the schemers short of seeing the one after the other fall into the same trap. The second contrivance is not less ingenious than the first; and as for the same incident becoming stale by repetition, Mr Steevens might as well have said that a kiss becomes stale by repetition.—SIMPSON (ii, 393): The identity of effect [in *Faire Em*] produced first upon Mounteney, and then upon Valingford, by the feigned blindness and deafness of Em, in Scene vii, which raises in each, independently of the other, the same suspicions, and the same determination, has its exact counterpart in *Much Ado*, where Benedick and Beatrice are imposed on by the same device. . . . It is interesting to observe how the repetition of similar situations was one of Shakespeare's principles of art, to be used, not always, but in proper place and time. The same remark applies to the two enamoured men overhearing each others soliloquies, in Scene iv, and thereby finding each other out,—an incident similar to that in *Love's Lab. Lost*, IV, iii. (The same thing occurs in *Richard the Third.*)

MRS JAMESON (i, 141): On the whole, we dismiss Benedick and Beatrice to their matrimonial bonds, rather with a sense of amusement, than a feeling of congratulation or sympathy; rather with an acknowledgement that they are well matched, and worthy of each other, than with any well-founded expectation of their domestic tranquillity. If, as Benedick asserts, they are both 'too wise to woo peaceably,' it may be added, that both are too wise, too witty, and too wilful, to live peaceably together. We have some misgivings about Beatrice,—some apprehensions, that poor Benedick will not escape the 'predestinate scratched face,' which he had foretold to him who should win and wear this quick-witted and pleasant-spirited lady; yet when we recollect that to the wit and imperious temper of Beatrice is united a magnanimity of spirit which would naturally place her far above all selfishness, and all paltry struggles for power,—when we perceive in the midst of her sarcastic levity and volubility of tongue, so much of generous affection, and such a high sense of female virtue and honour, we are inclined to hope for the best. We think it possible that though the gentleman may now and then swear, and the lady scold, the native good-humour of the one, the really fine understanding of the other, and the value they so evidently attach to each other's esteem, will ensure them a tolerable portion of domestic felicity,—and in this hope, we leave them.—ANON. (*Blackwood*, April, 1833, p. 545): There is not the slightest doubt that Beatrice will make one of the best wives in the world. Never will she sit with her arms folded, and her feet on the fender, half asleep before the fire, nodding her head like a *mawsey*, and ever and anon threatening to break out into a snore. Never will Beatrice sit broad awake, her elbow resting on a table misnamed of 'work,' her vacant eyes fixed, heaven

[How dost thou Benedicke the married man?]

knows not why, on yours, and her mouth that once you thought small, opening into a yawn, first with a compressed whine, like that of a puppy-dog shut up accidentally in a closet, and afraid fairly to bark, lest on being let out he be whipped to death, and finally into a dismal and interminable sound, like 'The wolf's long howl from Oonalaska's shore.' Never will Beatrice, after moping for days or weeks in the hum-drums or the sulks, fall out of them into 'outrageous spirits,' which usually follow in that order, just as the whooping-cough crows from the fag-end of the measles. From all such domestic diseases, from the soundness of her constitution, we prophesy,—nay, promise Benedick immunity all his life long. She has had her swing,—she has sown all her wild words,—and has none left even for a curtain-lecture. Nay,—her voice will often be 'gentle and low, an excellent thing in woman,' as on flaky feet she comes steathily behind her husband reading in his easy-chair, (for he goes no more to the wars,) and lays on his shoulder her hand of light, or, as she drops a kiss on his cheek, insinuates into his ear a wicked whisper. Then what a mother! She will whip the little Spartans nowhere but upstairs in the Attic nursery,—and on no account or excuse whatever will permit a single squall. Benedick shall not know that there is such a thing in the house as a child, yet there are half-a-dozen, and the two last were twins. For nature in wedlock goes by contraries. Your sly, your silent, inexpressive She, as sure as a gun, turns into a termagant; and Ranting Moll, the madcap, grows 'still and patient as the brooding dove ere yet her golden couplets are disclosed.' So will it be with Beatrice. . . . So, Beatrice, (good-by, Benedick,) heaven bless thee,—farewell.—THOMAS CAMPBELL (p. xlvi): Mrs Jameson concludes with hoping that Beatrice will live happy with Benedick; but I have no such hope; and my final anticipation in reading the play is the certainty that Beatrice will provoke her Benedick to give her much and just conjugal castigation. She is an odious woman. I once knew such a pair; the lady was a perfect Beatrice; she railed hypocritically at wedlock before marriage, and with bitter sincerity after it. She and her Benedick now live apart, but with entire reciprocity of sentiments, each devoutly wishing that the other may soon pass into a better world.—FLETCHER (p. 279): Shakespeare knew both mankind and womankind too well, not to know how much more precious, to a man of lively intelligence, is the tenderness of a woman who possesses vivacious intellect besides, than that of a woman *all* tenderness. To such a pair, the 'wooing peaceably,' in the sense in which Benedick really uses the word,—that is, sentimentally, in the languishing sense,—would have been mere wearisome insipidity. And for them to live together, in the like sense, 'peaceably' after marriage would assuredly be more wearisome still. Possessing each that warm, sound, and generous heart which we have seen them so freely exhibit and exchange, this same sportive encounter of their wits which must ever continue between them, is precisely the thing that will keep them in good humour with each other.—C. COWDEN-CLARKE (p. 316): The union of two such beings as Beatrice and Benedick, although an amiably fraudulent one, in which there exists no more than a mutual esteem, offers an infinitely happier prospect to the woman, than the cold-blooded, hard conduct of Claudio can ever promise to her whom he so cruelly punished.—WEISS (p. 299) ['Taming my wild heart to thy loving hand']: So the keen swooping falcon settles at last composedly upon his wrist; love draws a hood over the bright, fearless eye, and claps the jesses upon her spirits. But at the very moment of capture, her strong wings fillip him: 'I yield

[How dost thou Benedicke the married man?]

upon great persuasion; and, partly, to save your life, for I was told you were in a consumption.' That tone has in it the promise of lively times for Benedick. He will never be able to train the delight of liberty out of this falcon, who will slip her jesses still, and circle overhead, but not forget to return. He told her once that, as long as she had no mind to love, 'some gentleman or other shall scape a predistinate scratched face.' But, though love has pared her talons, Benedick will not find matrimony to be dull.—LADY MARTIN (p. 325): To my thinking, Hero's prospect of lasting happiness with the credulous and vacillating Claudio is somewhat doubtful. I have no misgivings about the future happiness of Benedick and Beatrice, even although they learn how they have been misled into thinking that each was dying for the other, and up to the moment of going to the altar keep up their witty struggles to turn the tables on each other. . . . In this last encounter, Beatrice, as usual, has the best of it, but Benedick is too happy to care for such defeat. He knows that he has won her heart, and that it is a heart of gold. He can therefore well afford to smile at the epigrams of 'a college of wit-crackers,' and the quotation against himself of his former smart sayings about lovers and married men. His home, I doubt not, will be a happy one,—all the happier because Beatrice and he have each a strong individuality, with fine spirits and busy brains, which will keep life from stagnating. They will always be finding out something new and interesting in each other's character. As for Beatrice, at least, one feels sure that Benedick will have a great deal to discover and to admire in her as he grows to know her better. She will prove the fitness of her name as Beatrice (the giver of happiness), and he will be glad to confess himself blest indeed (Benedictus), in having won her.

APPENDIX

APPENDIX

THE TEXT

ALTHOUGH the Text has been discussed in the *Preface* to the present play, it may interest students to have before them the remarks of sundry editors which here follow:—

CAPELL (p. 119): The quarto's faithfulness to its copy [that is, the author's manuscript] appears in [the insertion of the names, Innogen, Cowley, Kemp, and John Wilson]; and the copy's carefulness, generally, is visible in the fewness of its corrections; the greatest, and greatest number of which, are matters related [to the names just given]. What the player editors say in their preface, of the mind and hand of this Poet's going together, and of his making no blots, if we can give it credit of any play, it must be of this; its fluency is prodigious; and the hasty current of it has (possibly) betray'd its writer at times into expressions we may condemn, such as 'sort' in I, i, 12.

COLLIER: The Quarto . . is a well-printed work for the time, and the type is unusually good. . . . The text of the 4to is to be preferred in nearly all instances of variation.

R. G. WHITE (ed. i, p. 224): The text of the Folio is printed with comparatively few and trifling errors, most of which are easy of correction, either by conjecture or by the aid of the quarto, which is also remarkably well printed for a dramatic publication of the period. Each copy contains a few words and brief sentences omitted from the other. It is plain from the repetition of certain somewhat striking errors of the press, that the folio was printed from a copy of the quarto edition; and this fact has caused most editors to adhere to the text of the latter, as 'the more ancient 'authority.' As to its being the earlier printed edition, this fact has, evidently, no weight in deciding between the authority of an edition which is authenticated and that of one which is not; and not only is this truth applicable in the present instance, but we know that the copy of the quarto from which the authenticated folio was printed had been used in Shakespeare's theatre as the prompter's book, and there subjected to several alterations and corrections; and thus its essential differences from the quarto have a special and peculiar demand upon our deference. The important errors (to a reader) of the quarto which the folio leaves uncorrected are of such a nature that they might remain without inconvenience upon a prompter's book. . . . As to preference between the readings of the two editions, that is mere matter of opinion; and fortunately the cases in which such preference may be exercised,—not by any means admitting that it should be,—are of comparatively little moment. . . . The readings of the folio, in all important variations, seem to me much preferable to those of the quarto . . . because the folio was printed,—and carefully printed for the day, even as to punctuation, contracted syllables, and capital letters,—from a copy which had evidently had the benefit of at least a partial

correction, and because it has the authority of Heminge and Condell, Shakespeare's fellow-actors.

DYCE: Properly speaking, there is only one old text of this play,—that of the quarto; from which, beyond all doubt, that of the folio was printed (with a few omissions, and a few slight changes, mostly for the worse).

HALLIWELL-PHILLIPPS (*Outlines*, p. 261): That [this play] was reprinted from [the quarto] in the folio of 1623, clearly appears from the occurrence of peculiarities in each that could not possibly have appeared accidentally in both places; but the folio has a singular reading, not found in the quarto, in which Jack Wilson is mentioned, which leads to the supposition that the text of the former was taken from a play-house copy of the edition of 1600, an exemplar of it, with a few manuscript directions and notes, having probably taken the place of the author's holograph drama. It seems impossible, on any other grounds, to account for all the curious differences, as well as for the important coincidences, which are to be traced between the two copies.

P. A. DANIEL (*Introd. to* Praetorius's *Facs.* p. v): It may be stated briefly and with confidence that in 1623 the only authority Messrs Heminge and Condell had for their Folio edition was a copy of the quarto containing a few MS alterations and corrections made probably years before, and not specially for this purpose. By far the greater number of the variations of the Fo. must, however, be attributed to carelessness on the part of the printer, not to MS alterations made by the corrector of the Qo.; indeed the fewness and small importance of those which can be attributed to deliberate alteration and correction forbid the notion that any independent MS of the Play could have been consulted for the purpose, or that any sustained effort was made to supply the deficiencies of the Qo. and correct its errors.

DATE OF COMPOSITION

THE Dates assigned by Editors and Commentators are here set forth, in brief. The subject has been discussed in the *Preface* to the present volume:—

MALONE believes that this play 'was written early in the year 1600;' because of its entry in the *Stationers' Registers*, and because it is not mentioned by Meres.

CHALMER'S date: the autumn of 1599, with a possible extension into 1600, has been adopted, but not always on Chalmers's grounds, by the following:—

DRAKE, COLLIER, DYCE, R. G. WHITE, BODENSTEDT, ROLFE, STOKES, DEIGHTON, and CORSON.

KNIGHT and HALLIWELL content themselves with the date of the Qto. WARD also (i, 402) finds 'no evidence to cause its composition to be much ante-dated to its 'publication' in 1600.

COLLIER (ed. i, *Introd.* p. 184) remarks that as it is not included in Meres's list in 1598, nor any quotation from it to be found in *England's Parnassus* in 1600, 'it 'might be that it was written subsequent to the appearance of one work and prior to 'the publication of the other.'

STAUNTON places the date 'not earlier than 1598.'

BRAE and FLEAY, believing this play to be the lost *Loue labours wonne* of Meres, set the date at 1597–8.

DELIUS between 1598 and 1600.

W. A. WRIGHT says that it 'was probably written in 1599 or 1600, not long 'before the Qto was published.'

A. SCHMIDT, in his edition and revision of Tieck's translation, nowhere expresses a decided opinion as to the exact date, but finds a difficulty in harmonising the treatment of the characters with that of other plays which are attributed to the latter half of 1599. 'We do not find,' he says (*Introd.* p. 131), 'reproduced to the full, in 'Benedick and Beatrice that graceful wit, nor in Don Pedro and Claudio that delicacy 'in dealing with ethical questions which characterises so conspicuously the plays of 'that period, such as *Henry IV*, *Julius Cæsar*, *The Merchant of Venice*, *Twelfth* '*Night*, etc. Everywhere else, Shakespeare has refined and ennobled his borrowed 'material; in the present play we have the solitary instance where it is questionable 'if he have not fallen into the opposite.'

In Professor INGRAM'S Table, wherein the several Plays are set down according to their *Number of Light and Weak Endings*, *Much Ado about Nothing*, with one Light and one Weak Ending, is found between *Henry V*, and *As You Like It*.

In DR FURNIVALL'S *Order of Shakspere's Plays*, *Much Ado about Nothing* is placed in 'The Life-Plea Group' of the 'Second Period,' in the sub-division of 'The 3 Sunny- or Sweet-Time Comedies *Much Ado* (1599–1600): *As You Like It* '(1600): *Twelfth Night* (1601).'

In DR DOWDEN'S Order, the three plays just named form, in 'Later Comedy,' a group of 'Musical Sadness.'

SOURCE OF THE PLOT

GERARD LANGBAINE in his *Account of the English Dramatick Poets* (Oxford, 1691, p. 460) says: 'The contrivance of *Borachio* in behalf of *John* the Bastard to 'make *Claudio* jealous of *Hero*, by the assistance of her Waiting-Woman *Margaret*, 'is borrowed from *Ariosto's Orlando Furioso*: see Book the fifth in the Story of '*Lurcanio*, and *Geneuza* [sic]: the like Story is in *Spencer's Fairy Queen*, Book 2. 'Canto 4.'

Ariosto's *Orlando* was translated in 1591 by SIR JOHN HARINGTON, who, in his remarks at the end of the Fifth Book, says that the story of Genevra 'hath beene 'written in English verse some few yeares past (learnedly and with good grace) 'though in verse of another kind, by *M. George Turberuil.*' This version by Turbervil is not extant.

Fully to understand Ariosto's story it is necessary to know that Rinaldo, having been sent by Charlemagne to obtain aid from the King of England, is driven by a storm to Berwick on the coast of Scotland. Then, in quest of adventure, he plunges into the Caledonian forest where he finds some monks who tell him that he can find no nobler adventure than to fight for Ginevra, the daughter of the Scottish King, who had been accused of a lawless passion, and would be put to death unless within a month a champion be found to defend her innocence, in which all the people believed. The next morning, Rinaldo mounted Bayard, and in hot haste set forth, with a guide, for Saint Andrew's town where Ginevra's month of waiting for a champion had but a day or two more to run. On his way, in taking a short cut through the forest, he heard a piteous cry and beheld a damsell in the clutch of two murderers, who at the

sight of Rinaldo fled. Time was too precious to permit Rinaldo to wait to hear the poor maid's story, so, making his guide take her up behind him, he bade the damsell tell her story as they rode along. This story and the vindication of Ginevra by Rinaldo make up the Fifth Book, which opens with a denunciation by Ariosto of all men who would ill-treat a woman, concluding with the vigorous words:—

'No man, nor made of flesh and blood I deeme him,
But sure some hound of hell I do esteeme him.'

The damsel then begins her story:—*

THE FIFT BOOKE OF ORLANDO FVRIOSO

7

For entring first into my tender spring,
Of youthfull yeares, unto the court I came,
And served there the daughter of our King,
And kept a place of honour with good fame,
Till love (alas that love such care should bring)
Envide my state, and sought to do me shame.
Love made the Duke of *Alban* seem to me,
The fairest wight that erst mine eye did see.

8

And (for I thought he lov'd me all above)
I bent myself to hold and love him best,
But now I find that hard it is to prove,
By sight or speech what bides in secret brest,
While I (poore I) did thus beleeve and love,
He gets my body, bed and all the rest.
Nor thinking this might breed my mistres wrong
Ev'n in her chamber this I practis'd long.

9

Where all the things of greatest value lay,
And where *Geneura* sleepes herself sometime,
There at a window we did finde a way,
In secret sort to cover this our crime:
Here when my love and I were bent to play,
I taught him by a scale of cord to clime,
And at the window I my selfe would stand,
And let the ladder downe into his hand.

---

* I here give the text of the third edition of Harington's *Translation* printed in 1634; it contains Harington's latest revision.

10

So oft we meete together at this sport,
As faire *Geneuras* absence gives us leave,
Who us'd to other chambers to resort
In summer time, and this for heat to leave:
And this we carried in so secret sort,
As none there was our doings did perceave.
For why, this window standeth out of sight,
Where none do come by day nor yet by night.

11

Twixt us this use continu'd many dayes,
Yea many months we us'd this privie traine
Love set my heart on fire so many wayes,
That still my liking lasted to my paine.
I might have found by certaine strange delayes,
That he but little lov'd and much did faine,
For all his sleights were not so closely covered,
But that they might full easly be discovered.

12

At last my Duke did seeme enflamed sore,
On faire *Geneura:* neither can I tell,
If now this love began or was before,
That I to court did come with her to dwell.
But looke if I were subject to his love,
And looke if he my love requited well,
He askt my aid herein no whit ashamed,
To tell me how of her he was enflamed.

13

Not all of love, but partly of ambition,
He beares in hand his minde is onely bent,
Because of her great state and hie condition,
To have her for his wife is his intent:
He nothing doubteth of the Kings permission,
Had he obtain'd *Geneuras* free assent.
Ne was it hard for him to take in hand,
That was the second person in the land.

14

He sware to me, if I would be so kind
His hie attempt to further and assist,
That at his hands I should great favour finde,
And of the King procure me what me list:
How he would ever keepe it in his mind,
And in his former love to me persist,
And notwithstanding wife and all the rest,
I should be sure that he would love me best.

15

I straight consented to his fond request,
As readie his commandment to obay,
And thinking still my time emploied best,
When I had pleas'd his fancy any way:
And when I found a time then was I prest,
To talke of him, and good of him to say.
I used all my art, my wit, and paine,
Geneuras love and liking to obtaine.

16

God knoweth how glad I was to worke his will,
How diligent I follow'd his direction,
I spar'd no time, no travell nor no skill,
To this my Duke to kindle her affection:
But alwayes this attempt succeeded ill,
Love had her heart already in subjection,
A comely Knight did fair *Geneura* please,
Come to this countrie from beyond the seas.

17

From Italy for service (as I hear)
Vnto this court he and his brother came,
In tourneys and in tilts he had no peere,
All Brittaine soone was filled with his fame.
Our King did love him well and hold him deere,
And did by princely gifts confirme the same.
Faire castels, townes, and lordships him he gave,
And made him great, such power great princes have.

18

Our Soveraigne much, his daughter likt him more,
And *Ariodant* this worthy Knight is named,
So brave in deeds of armes himselfe he bore,
No Ladie of his love need be ashamed:
The hill of *Sicil* burneth not so sore,
Nor is the mount *Vesuvio* so inflamed,
As *Ariodantes* heart was set on fire,
Geneuras beautie kindling his desire.

19

His certaine love by signes most certaine found,
Cause that my sute unwillingly was hard,
She well perceiv'd his love sincere and sound,
Enclining to his sute with great regard.
In vaine I seeke my Dukes love to expound,
The more I seeke to make the more I mard.
For while with words I seek to praise and grace him
No lesse with workes she striveth to deface him.

20

Thus being of repulst (so ill sped I,)
To my too much beloved Duke I went,
And told him how her heart was fixt alreadie,
How on the stranger all her mind was bent.
And praid him now sith there was no remedie
That to surcease his sute he would consent,
For *Ariodant* so lov'd the princely maid,
That by no meanes his flames could be alaid.

21

When *Polynesso* (so the Duke we call)
This tale unpleasant oftentime had hard,
And of himselfe had found his hopes were small,
When with my words her deeds he had compar'd,
Greev'd with repulse, and vexed therewithall,
To see this stranger thus to be prefar'd,
The love that late his heart so sore had burned,
Was cooled all, and into hatred turned.

22

Intending by some vile and subtill traine,
To part *Geneura* from her faithfull lover,
And plant so great mislike betweene them twaine,
Yet with so cunning shew the same to cover,
That her good name he will so foule distaine,
Alive nor dead she never shall recover.
But lest he might in this attempt be thwarted
To none at all his secret he imparted.

23

Now thus resolv'd (*Dalinda* faire) quoth he,
(I so am cald) you know though trees be topt,
And shrowded low, yet sprout yong shoots we see,
And issue from that head so lately lopt:
So in my love it fareth now with me.
Though by repulse cut short and shrewdly cropt,
The pared tops such buds of love do render,
That still I prove new passions there engender.

24

Ne do I deeme so deare the great delight
As I disdaine I should be so reject,
And lest this griefe should overcome me quight,
Because I faile to bring it to effect,
To please my fond conceit this very night,
I pray thee deare to do as I direct:
When faire *Gencura* to her bed is gone,
Take thou the clothes she ware and put them on.

25

As she is wont her golden haire to dresse,
In stately sort to wind it on her wire,
So you her poyson [person] lively to expresse,
May dresse your owne and weare her head attire,
Her gorgets and her jewels rich no lesse,
You may put on t' accomplish my desire.
And when unto the window I ascend,
I will my comming there you do attend.

26

Thus I may passe my fancies foolish fit,
And thus (quoth he) my selfe I would deceive.
And that I had no reason nor no wit,
His shamefull drift (though open) to perceive:
Did weare my mistresse robes that serv'd me fit,
And stood at window, there him to recive.
And of the fraud I was no whit aware,
Till that fell out that caused all my care.

27

Of late twixt him and *Ariodant* had past,
About *Genevra* faire these words or such,
(For why there was good friendship in times past
Betweene them two, till love their hearts did tuch)
The Duke such kind of speeches out did cast,
He said to *Ariodant*, he marvel'd much,
That seeing he did alwaies well regard him,
He should againe so thanklessly reward him.

28

I know you see (for needs it must be seene)
The good consent and matrimoniall love,
That long betweene *Geneur'* and me hath beene,
For whom I meane ere long the King to move.
Why should you fondly thrust your selfe betweene?
Why should you rove your reach so farre above?
For if my case were yours I would forbeare,
Or if I knew that you so loved were.

29

And I much more (the other straight replies)
Do marvell you sir Duke are so unkind,
That know our love, and see it with your eyes,
(Except that wilfulnesse have made you blind)
That no man can more sured knots devise,
Then her to me, and me to her do bind,
Into this sute so rashly are intruded,
Still finding from all hope you are excluded.

30

Why beare you not to me the like respect,
As my good will requireth at your hand?
Since that our love is growne to this effect,
We meane to knit our selves in weddings band:
Which to fulfill ere long I do expect,
For know I am (though not in rents or land)
Yet in my Princes grace no whit inferiour,
And in his daughters, greatly your superiour.

31

Well (said the Duke) errors are hardly moved,
That love doth breed in unadvised brest.
Each thinkes himselfe to be the best beloved,
And yet but one of us is loved best.
Wherefore to have the matter plainly proved,
Which should proceed in love; and which should rest,
Let us agree that victor he remaine,
That of her liking sheweth signes most plaine.

32

I will be bound to you by solemne oth,
Your secrets all and counsell to conceale,
So you likewisè will plight to me your troth,
The thing I shew you never to reveale.
To trie the matter thus they greed both,
And from this doome hereafter not repeale:
But on the Bible first they were deposed,
That this their speech should never be disclosed.

33

And first the stranger doth his state reveale,
And tell the truth in hope to end the strife,
How she had promist him in wo and weale,
To live with him, and love him all her life:
And how with writing with her hand and seale,
She had confirmed she would be his wife,
Except she were forbidden by her father,
For then to live unmarride she had rather.

34

And furthermore he nothing doubts (he said)
Of his good service so plaine proofe to show,
As that the King shall nothing be afraid,
On such a Knight his daughter to bestow:
And how in this he needeth little aid.
As finding still his favour greater grow,
He doubts not he will grant his liking after
That he shall know it pleaseth so his daughter.

35

And thus you see so sound stands mine estate,
That I my selfe in thought can wish no more,
Who seekes her now is sure to come too late,
For that he seekes is granted me before;
Now onely rests in marriage holy state,
To knit the knot that must dure evermore.
And for her praise, I need not to declare it,
As knowing none with whom I may compare it.

36

Thus *Ariodant* a tale most true declared,
And what reward he hoped for his paine,
But my false Duke that had him fouly snared,
And found by my great folly such a traine,
Doth swear all this might no way be compared
With his, no though himselfe did judge remaine,
For I (quoth he) can shew signes so expresse,
As you yourself inferiour shall confesse.

37

Alas (quoth he) I see you do not know
How cunningly these women can dissemble,
They least do love where they make greatest show,
And not to be the thing they most resemble.
But other favours I receive I trow,
Whenas we two do secretly assemble
As I will tell you (though I should conceale it)
Because you promise never to reveale it.

38

The truth is this, that I full oft have seene
Her ivory corpes, and bene with her all night,
And naked laine her naked armes betweene,
And full enjoyde the fruites of loves delight:
Now judge who hath in greatest favour beene,
To which of us she doth pertaine in right,
And then give place, and yeeld to me mine owne,
Sith by just proofes I now have made it known.

39

Iust proofes? (quoth *Ariodant*) nay shamefull lies,
Nor will I credit give to any word:
Is this the finest tale you can devise?
What, hop'd you that with this I could be dord? [dared]
No, no, but sith a slander foule doth rise
By thee to her, maintaine it with thy sword,
I call thee lying traitor to thy face,
And meane to prove it in this present place.

40

Tush (quoth the Duke) it were a foolish part,
For you to fight with me that am your friend,
Sith plaine to shew without deceit or art,
As much as I have said I do intend.
These works did gripe poore *Ariodantes* hart,
Downe all his limbes a shivering doth descend,
And still he stood with eyes cast downe on ground,
Like one would fall into a deadly sound. [swoon]

41

With wofull mind, with pale and chearlesse face,
With trembling voice that came from bitter thought
He said he much desired to see this place,
Where such strange feats and miracles were wrought.
Hath faire *Geneura* granted you this grace,
That I (quoth he) so oft in vaine have sought?
Now sure except I see it in my view,
I never will beleeve it can be trew.

42

The Duke did say he would with all his hart
Both shew him where and how the thing was done,
And straight from him to me he doth depart,
Whom to his purpose wholly he had wonne:
With both of us he playth so well his part,
That both of us thereby were quite undone.
First he tels him that he would have him placed
Among some houses falne and quite defaced.

43

Some ruin'd houses stood oppos'd direct
Against the window where he doth ascend.
But *Ariodant* discreetly doth suspect
That this false Duke some mischiefe did intend,
And thought that all did tend to this effect,
By trechery to bring him to his end,
That sure he had devised this pretence,
With mind to kill him ere he parted thence.

44

Thus though to see this sight he thought it long,
Yet tooke he care all mischiefe to prevent,
And if perhap they offer force or wrong,
By force the same for to resist he ment.
He had a brother valiant and strong,
Lurcanio cal'd, and straight for him he sent,
Not doubting but alone with his assistance
Against twice twentie men to make resistance.

45

He bids his brother take his sword in hand,
And go into a place that he would guide,
And in a corner closely there to stand
Aloofe from tother threescore paces wide,
The cause he would not let him understand,
But prayes him there in secret sort to bide,
Vntill such time he hapt to heare him call,
Else (if he lov'd him) not to stirre at all.

46

His brother would not his request denie,
And so went *Ariodant* into his place,
And undiscover'd closely there did lie,
Till having looked there a little space,
The craftie Duke to come he might descrie,
That meant the chast *Geneura* to deface.
Who having made to me his wonted signes,
I let him down the ladder made of lines.

47

The gown I ware was white, and richly set
With aglets, pearle, and lace of gold well garnished,
My stately tresses cover'd with a net
Of beaten gold most pure and brightly varnished.
Not thus content, the vaile aloft I set,
Which onely Princes weare; thus stately harnished,
And under *Cupids* banner bent to fight
All unawares I stood in all their sight.

48

For why *Lurcanio* either taking care,
Lest *Ariodant* should in some danger go,
Or that he sought (as all desirous are)
The counsels of his dearest friend to know,
Close out of sight by secret steps and ware,
Hard at his heeles his brother follow'd so,
Till he was nearer come by fiftie paces
And there againe himselfe he newly places.

49

But I that thought no ill, securely came
Vnto the open window as I said.
For once or twice before I did the same,
And had no hurt, which made me lesse afraid:
I cannot boast (except I boast of shame)
When in her robes I had my selfe arraid,
Me thought before I was not much unlike her,
But certaine now I seemed very like her.

50

But *Ariodant* that stood so farre aloofe,
Was more deceiv'd by distance of the place,
And straight beleev'd against his owne behoofe,
Seeing her clothes that he had seene her face.
Now let those judge that partly know by proofe,
The wofull plight of *Ariodantes* case,
When *Polynesso* came my faithlesse frend,
In both their sights the ladder to ascend.

51

I that his comming willingly did wait,
And he once come thought nothing went amisse,
Embrac'd him kindly at the first receit,
His lips, his cheeks, and all his face did kisse,
And he the more to colour his deceit,
Did use me kinder then he had ere this.
This sight much care to *Ariodante* brought,
Thinking *Geneura* with the Duke was nought.

52

The griefe and sorrow sinketh so profound
Into his heart, he straight resolves to die,
He puts the pummell of his sword on ground,
And meanes himselfe upon the point to lie:
Which when *Lurcanio* saw and plainly found,
That all this while was closely standing by,
And *Polynessos* comming did discerne,
Though who it was he never yet could learne.

Lurcanio withheld Ariodante from suicide; but the wound was cureless, and the next day the heart-broken lover quietly withdrew from the court, and went no one knew whither. On the eighth day after his disappearance, word was brought to Genevra by a peasant that he had drowned himself, and had charged the peasant to take to Genevra the message:

'Had he been blind, he had full happie beene,
His death should shew that he too much had seene.'

Of course, Genevra's despair was abysmal. Even 'By Lords and Ladies many 'teares were spilled.' Lurcanio, brooding over his brother's cruel end, at last before the King and Court openly accused Genevra of causing his brother's death by her immodesty, and declared that he

'had seene *Geneura* stand,
And at a window as they had devised,
Let downe a ladder to her lovers hand,
But in such sort he had himselfe disguised,
That who it was he could not understand,
And for due proofe of this his accusation,
He bids the combat straight by proclamation.'

The King was sore grieved, but there was no help for it. Genevra must die, such was the Scottish law, unless within a month a champion could be found who could prove her innocence by slaying her accuser.

70

The King that meanes to make a certaine triall,
'If faire *Geneura* guilty be or no,
(For still she stiffly stood in the deniall,
Of this that wrought her undeserved wo)
Examines all her maids, but they reply all,
That of the matter nothing they did know.
Which made me seek for to prevent the danger,
The Duke and I might have about the stranger.

71

And thus for him more then my self afraid,
(So faithfull love to this false Duke I bare)
I gave him notice of these things, and said,
That he had need for both of us beware.
He prais'd my constant love, and farther praid,
That I would credit him, and take no care,
He points two men (but both to me unknowne)
To bring me to a castle of his owne.

* * *

73

'This wicked Duke ungratefull and perjured,
Beginneth now of me to have mistrust,
His guilty conscience could not be assured,
How to conceale his wicked acts unjust,
Except my death (though causelesse) be procured,
So hard his heart, so lawlesse was his lust.
He said he would me to his castle send,
But that same castle should have beene mine end.

74

'He wild my guides when they were past that hill,
And to the thicket a little way descended,
That there (to quite my love) they should me kill,
Which as you saw, they to have done intended,
Had not your happy comming stopt their will,
That (God and you be thankt) I was defended.
This tale *Dalinda* to *Renaldo* told,
And all the while their journey on they hold.'

The rest of the story, how Rinaldo arrived at Saint Andrews in time to stop a fierce combat between Lurcanio and an unknown knight, how he denounced Polynesso as the guilty contriver of the plot against Genevra and Ariodante, and slew Polynesso, and how the unknown knight proved to be Ariodante, who had hon-

estly intended to drown himself but had changed his mind as soon as he was in the water, (a delightful touch of nature!) and swam ashore,—of how Genevra became Ariodante's bride, and of how Dalinda lost no time in entering a nunnery,—all this does not concern us here, but must remain locked up in Ariosto's beguiling pages, as far as these present pages are concerned. No item of it all had any influence in the remotest degree on *Much Ado about Nothing*.

Nor had *The Fairie Queene;* nevertheless the portion to which LANGBAINE and subsequent critics refer is here given:*—

THE FAERIE QUEENE

BOOK II. CANTO IIII.

Guyon delivers a 'handsome stripling' who is being frightfully ill treated by a mad man, named *Furor*, and by the mad man's mother, a wicked hag, named *Occasion*.

Thus whenas *Guyon Furor* had captiu'd,
Turning about he saw that wretched Squire,
Whom that mad man of life nigh late depriu'd,
Lying on ground, all soild with bloud and mire:
Whom whenas he perceiued to respire,
He gan to comfort, and his wounds to dresse.
Being at last recured, he gan inquire,
What hard mishap him brought to such distresse,
And made that caitiues thral, the thral of wretchednesse.

With hart then throbbing, and with watry eyes,
Faire Sir (quoth he) what man can shun the hap,
That hidden lyes unwares him to surpryse
Misfortune waites aduantage to entrap
The man most warie in her whelming lap.
So me weake wretch, of many weakest one,
Vnweeting, and vnware of such mishap,
She brought to mischiefe through occasion,
Where this same wicked villein did me light vpon.

It was a faithless Squire, that was the sourse
Of all my sorrow, and of these sad teares,
With whom from tender dug of commune nourse,
Attonce I was vpbrought, and eft when yeares
More rype vs reason lent to chose our Peares,
Our selues in league of vowed loue we knit;
In which we long time without gealous feares,
Or faultie thoughts continewed, as was fit;
And for my part I vow, dissembled not a whit.

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* The text is that of the ed. of 1596,—reprinted by Grosart.

It was my fortune commune to that age,
To loue a Ladie faire of great degree,
The which was borne of noble parentage
And set in highest seat of dignitee,
Yet seemd no lesse to loue, then loued to bee;
Long I her seru'd, and found her faithfull still,
Ne euer thing could cause vs disagree;
Loue that two harts makes one; makes eke one will:
Each stroue to please, and others pleasure to fulfill.

My friend, hight *Philemon*, I did partake,
Of all my loue and all my priuitie;
Who greatly ioyous seemed for my sake,
And gratious to that Ladie, as to mee,
Ne euer wight, that mote so welcome bee,
As he to her, withouten blot or blame,
Ne euer thing, that she could thinke or see,
But vnto him she would impart the same;
O wretched man, that would abuse so gentle Dame.

At last such grace I found, and meanes I wrought,
That I that Ladie to my spouse had wonne;
Accord of friends, consent of parents sought,
Affiance made, my happinesse begonne,
There wanted nought but few rites to be donne,
Which mariage make; that day too farre did seeme:
Most ioyous man, on whom the shining Sunne,
Did shew his face, my selfe I did esteeme,
And that my falser friend did no lesse ioyous deeme.

But ere that wished day his beame disclosd,
He either enuying my toward good,
Or of himselfe to treason ill disposd
One day vnto me came in friendly mood,
And told for secret how he vnderstood
That Ladie whom I had to me affynd,
Had both distaind her honorable blood,
And eke the faith, which she to me did bynd;
And therfore wisht me stay, till I more truth should fynd.

The gnawing anguish, and sharpe gelosy,
Which his sad speach infixed in my brest,
Ranckled so sore, and festred inwardly,
That my engreeued mind could find no rest,
Till that the truth thereof I did outwrest,
And him besought by that same sacred band
Betwixt vs both, to counsell me the best.
He then with solemne oath and plighted hand
Assur'd, ere long the truth to let me vnderstand.

Ere long with like againe he boorded mee,
Saying, he now had boulted all the floure,
And that it was a groome of base degree,
Which of my loue was partner Paramoure:
Who vsed in a darksome inner bowre
Her oft to meet: which better to approue,
He promised to bring me at that howre,
When I should see, that would me nearer moue,
And driue me to withdraw my blind abused loue.

This gracelesse man for furtherance of his guile,
Did court the handmayd of my Lady deare,
Who glad t' embosome his affection vile,
Did all she might, more pleasing to appeare.
One day to worke her to his will more neare,
He woo'd her thus: *Pryene* (so she hight)
What great despight doth fortune to thee beare,
Thus lowly to abase thy beautie bright,
That it should not deface all others lesser light?

But if she had her least helpe to thee lent,
T'adorne thy forme according thy desart,
Their blazing pride thou wouldest soone haue blent,
And staynd their prayses with thy least good part;
Ne should faire *Claribell* with all her art,
Though she thy Lady be, approch thee neare;
For proofe thereof, this euening, as thou art,
Aray thy selfe in her most gorgeous geare,
That I may more delight in thy embracement deare.

The Maidē proud through prayse, and mad through loue
Him hearkned to, and soone her selfe arayd,
The whiles to me the treachour did remoue
His craftie engin, and as he had sayd,
Me leading, in a secret corner layd,
The sad spectatour of my Tragedie;
Where left, he went, and his owne false part playd,
Disguised like that groome of base degree,
Whom he had feignd th' abuser of my loue to bee.

Eftsoones he came vnto th' appointed place,
And with him brought *Priene*, rich arayd,
In *Claribellaes* clothes. Her proper face
I not descerned in that darkesome shade,
But weend it was my loue, with whom he playd.
Ah God, what horrour and tormenting griefe
My hart, my hands, mine eyes, and all assayd?
Me liefer were ten thousand deathes priefe
Then wound of gealous worme, and shame of such repriefe.

I home returning, fraught with fowle despight,
And chawing vengeance all the way I went
Soone as my loathed loue appeard in sight,
With wrathfull hand I slew her innocent;
That after soone I dearely did lament:
For when the cause of that outrageous deede
Demaunded, I made plaine and euident,
Her faultie Handmayd, which that bale did breede,
Confest, how *Philemon* her wrought to chaunge her weede.

Which when I heard, with horrible affright
And hellish fury all enragd, I sought
Vpon my selfe that vengeable despight
To punish; yet it better first I thought,
To wreake my wrath on him, that first it wrought.
To *Philemon*, false faytour *Philemon*
I cast to pay, that I so dearely bought;
Of deadly drugs I gaue him drinke anon,
And washt away his guilt with guiltie potion.

Thus heaping crime on crime, and griefe on griefe,
To losse of loue adioyning losse of frend,
I meant to purge both with a third mischiefe,
And in my woes beginner it to end:
That was *Pryene;* she did first offend,
She last should smart: with which cruell intent,
When I at her my murdrous blade did bend,
She fled away with ghastly dreriment,
And I pursewing my fell purpose, after went.

Feare gaue her wings, and rage enforst my flight;
Through woods and plaines so long I did her chace,
Till this mad man, whom your victorious might
Hath now fast bound, me met in middle space,
As I her, so he me pursewd apace,
And shortly ouertooke: I breathing yre,
Sore chauffed at my stay in such a cace,
And with my heat kindled his cruell fyre;
Which kindled once, his mother did more rage inspyre.

Betwixt them both, they haue me doen to dye,
Through wounds, & strokes, & stubborne handeling,
That death were better, then such agony,
As griefe and furie vnto me did bring;
Of which in me yet stickes the mortall sting,
That during life will neuer be appeasd.
When thus he ended had his sorrowing,
Said *Guyon*, Squire, sore haue ye beene diseasd;
But all your hurts may soone through tēperance be easd.

To CAPELL belongs the credit of being the first to call attention (vol. i, p. 65) to BANDELLO as a possible source of the Plot of this play. He gives the title of a Story in BELLE-FOREST, and adds: 'it is taken from one of Bandello's, which you 'may see in his first tome, at p. 150, of the London edition in quarto, a copy from 'that of Lucca in 1554. This French novel comes the nearest to the fable of *Much 'Ado about Nothing*, of anything that has yet been discover'd, and is (perhaps) 'the foundation of it.' Capell erred, I think, in supposing that it was to the French Version rather than to the Italian original that SHAKESPEARE was indebted. But that the reader may judge for himself, as much, both of BANDELLO and of BELLE-FOREST, will be here given as can be supposed by any possibility to have been the material used by SHAKESPEARE.

BANDELLO

The Novels of MATTEO BANDELLO Bishop of Agen now first done into English Prose and Verse by JOHN PAYNE, London, 1890, (For *The Villon Society*) vol. i, p. 302.* *THE TWENTIETH STORY. Signor Scipione Attellano telleth how Signor Timbreo di Cardona, being with King Pedro of Arragon in Messina, became enamoured of Fenicia Lionata and of the various and unlooked-for chances which befell, before he took her to wife.* In the course of the year one thousand two hundred fourscore and three † of our salvation, the Sicilians, themseeming they might no longer brook the domination of the French, one day, at the hour of vespers, with unheard-of cruelty massacred all who were in the island, for so it was treacherously concerted throughout all Sicily; nor did they slay men and women only of French extraction, but every Sicilian woman, who might be conceived to be with child by any Frenchman, they butchered that same day; nay, there-afterward, if any were proved to have been gotten with child by a Frenchman, she was put to death without mercy, whence arose the infamous renown of the Sicilian Vespers. King Pedro of Arragon, having advice of this, came straightway thither with his power and seized the sovranty of the island, for that Pope Nicholas the Third urged him thereto, telling him that the island belonged unto him, as husband of Costanza, daughter of King Manfred. The said King Pedro held his court many days in Palermo on right royal and magnificent wise and made high festival for the acquisition of the island. Presently, hearing that King Charles the Second, son of King Charles the First, who held the kingdom of Naples, came by sea with a great armament to expel him from Sicily, he went out against him with such ships and galleys as he had and joined battle with him, whereupon sore was the mellay and cruel the slaughter. In the end King Pedro defeated King Charles his fleet and took himself prisoner; after which, the better to prosecute the war, he removed with his whole court to Messina, as to that city which is next overagainst Italy and whence one may speedily pass into Calabria.

There, what while he held a right royal court and all was joy and gladness for the gotten victory, joustings being made and balls holden daily, one of his knights, a baron of high repute, by name Don Timbreo di Cardona, whom King Pedro supremely loved, for that he was doughty of his person and had still borne himself valiantly in

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* Here reprinted by the kind permission of the Translator, to whom we are all under lasting obligations for his masterly Translations, notably *The Book of the Thousand Nights and One Night*, and of *The Decameron* of Boccaccio, etc.—ED.

† March 30, 1282 is the generally accepted date of the Sicilian Vespers.—*Note by Translator.*

the past wars, fell passionately in love with a young lady hight Fenicia, the daughter of Messer Lionato de' Lionati, a gentleman of Messina, lovesome, debonair, and fair over every other of the country, and little by little became so inflamed for her that he knew not nor wished to live without her sweet sight. Now the baron aforesaid, having from his childhood still served King Pedro by land and by sea, had been mighty richly guerdoned of him, for that, besides gifts without number, which he had gotten, the King had then late bestowed on him the county of Colisano, together with other lands, so that his revenues, over and above the entertainment which he had of the crown, were more than twelve thousand ducats. Don Timbreo, then, fell to passing daily before the young lady's house, accounting himself happy what day he saw her, and Fenicia, who, though but a girl, was quick-witted and well-advised, speedily perceived the cause of the gentleman's continual passings to and fro. It was notorious that Don Timbreo was one of the King's favourites and that there were few of such avail as he at court; wherefore he was honoured of all. Accordingly, Fenicia, seeing him, over and above that which she had heard tell of him, apparelled on very lordly wise and with a worshipful following, and noting, to boot, that he was a very handsome young man and seemed mighty well bred, began in her turn to look graciously upon him and to do him honourable reverence. The gentleman waxed daily more enkindled and the more he looked upon her, the more he felt his flame increase and this new fire being grown to such a height in his heart that he felt himself all consumed with love of the fair damsel, he determined to have her by every possible means. But all was in vain, for that unto all the letters and messages he sent her, she never answered otherwhat than that she meant to keep her maidenhood inviolate for him who should be given her to husband; wherefore the poor lover abode sore disconsolate, more by token that he had never been able to prevail with her to receive or letters or gifts. Algates, being resolved to have her and seeing her constancy to be such that, an he would possess her, needs must he take her to wife, he concluded, after long debatement of the matter in himself, to demand her of her father to wife. And albeit himseemed he greatly abased himself in seeking such an alliance, yet, knowing her to be of ancient and very noble blood, he determined, such was the love he bore the girl, to use no more delay about the matter.

Having come to this decision, he sought out a gentleman of Messina, with whom he was very familiar, and to him opened his mind, possessing him of that which he would have him do with Messer Lionato. The Messinese accordingly betook himself to the latter and did his errand to him even as it had been committed unto him by his friend. Messer Lionato, hearing such good news and knowing Don Timbreo's rank and consideration, tarried not to take counsel with kinsfolk or friends, but by a most gracious reply discovered how agreeable it was to him that the gentleman should deign to ally himself with him, and going home acquainted his wife and Fenicia with the promise he had made of the latter's hand. The thing was extremely pleasing to Fenicia, who thanked God with a devout heart that He had vouchsafed her so glorious an issue to her chaste love, and showed her gladness by her countenance. But fortune, which ceaseth never to cross folk's weal, found an extraordinary means of hindering nuptials so desired of both parties; and hear how.

It was published abroad in Messina how Don Timbreo di Cardona was in a few days to espouse Fenicia dei Lionati, which news was generally pleasing to all the Messinese, for that Messer Lionato was a gentleman who made himself loved of all, as one who sought to do hurt to none and succoured all as most he might, so that all showed

great satisfaction at such an alliance. [Now there was in Messina another cavalier, young and nobly born, by name Signor Girondo Olerio Valentiano, who had approved himself exceeding doughty of his person in the late wars and was moreover one of the most magnificent and liberal gentlemen of the Court. He, hearing this news, abode beyond measure chagrined, for that he had a little before fallen enamoured of Fenicia's charms and so sore was he stricken of love's shafts that he thought for certain to die, except he had her to wife. Accordingly, he had resolved to ask her in marriage of her father, and hearing the promise made to Don Timbreo, thought to swoon for dolour; then, finding no remedy for that his pain, he fell into such a frenzy that, overmastered with amourous passion and having no regard unto any manner of reason, he suffered himself to be carried away into doing a thing blameworthy in any one and much more so in a knight and a gentleman such as he was.] He had in all their warlike enterprises been well-nigh always Don Timbreo's comrade and there was a brotherly friendship between them, but of this love, whatever might have been the cause thereof, they had still forborne to discover themselves to each othor.

Signor Girondo, then, bethought himself to sow such discord between Don Timbreo and his mistress that the match should be broken off, in which case, demanding her of her father to wife, he hoped to have her; nor did he tarry to give effect to this mad conceit and having found a man apt unto the service of his blind and unbridled appetite, he diligently acquainted him with his mind. This man, whom Signor Girondo had taken unto himself for confidant and minister of his wickedness, was a young courtier, a man of little account, to whom evil was more pleasing than good and who, being fully instructed of that which he was to do, went next morning to visit Don Timbreo, who had not yet left the house, but went walking all alone for his pleasure in a garden of his hostelry. The young man entered the garden and Don Timbreo, seeing him make for himself, received him courteously; then, after the wonted salutations, the new-comer bespoke Don Timbreo, saying, 'My lord, I come at this hour to speak with thee of matters of the utmost importance, which concern thine honour and well-being, and for that I may chance to say somewhat which will peradventure offend thee, I prithee pardon it to me; nay, let my friendly devotion excuse me in thine eyes and believe that I have bestirred myself to a good end. Algates, this I know, that this which I shall presently tell thee will, an thou be still that noble gentleman which thou hast ever been, be of very great service to thee; and to come to the fact, I must tell thee I heard yesterday that thou hast agreed with Messer Lionato de' Lionati to espouse Fenicia his daughter to wife. Look now, my lord, what thou dost and have regard unto thine honour. This I say to thee for that a gentleman, a friend of mine, goeth well-nigh twice or thrice a week to lie with her and hath enjoyment of her love; nay, this very evening he is to go thither, as of wont, and I shall accompany him, as I used to do on such occasions. Now, an thou wilt pledge me thy word and swear to me not to molest me nor my friend, I will cause thee to see the place and all; and that thou mayst know [the whole], my friend hath enjoyed her these many months past. The regard I have for thee and the many pleasures which thou of thy favour hast done me induce me to discover this to thee; so now thou wilt do that which shall seem to thee most to thy profit. It sufficeth me to have done thee that office in the matter which pertaineth unto my duty towards thee.'

At these words Signor Timbreo was all confounded and was like to take leave of his senses; then, after he had abidden awhile, revolving a thousand things in him-

self, the bitter and (to his seeming) just despite which possessed him availing more with him than the fervent and loyal love he bore the fair Fenicia, he with a sigh answered the young man on this wise, saying, 'My friend, I cannot nor should but abide eternally obliged to thee, seeing how lovingly thou concernest thyself for me and for mine honour, and I will one day give thee to know effectually how much I am beholden to thee. Algates, for this present I render thee, as most I know and may, the heartiest thanks in my power, and since thou freely profferest thyself to cause me to see that which I should never have imagined for myself, I beseech thee, by that loving-kindness which hath moved thee to advertise me of this matter, that thou stint not to bear thy friend company, and I pledge thee my faith, as a true knight, that I will offer neither thee nor him any manner of hurt or hindrance and will still keep the matter secret, so he may enjoy this his love in peace, for that I should from the first have been better advised and should, with well-opened eyes, have made diligent and curious enquiry of the whole.' Whereupon quoth the young man to him, 'Do you, then, my lord, betake yourself this night at the third hour to the neighborhood of Messer Lionato's house and ambush yourself in the ruins over-against the garden.'

Now there abutted upon these ruins a face of Messer Lionato's house, wherein there was an old saloon, whose windows stood open day and night, and there Fenicia was bytimes used to show herself, for that from that quarter the beauty of the garden was better to be enjoyed; but Messer Lionato and his family abode in the other part of the palace, which was ancient and very great and might have sufficed for a prince's court, not to say a gentleman's household. This settled, the deceitful youth took his leave and returned to his patron, to whom he reported that which he had appointed with Don Timbreo; whereat the perfidious Girondo was mightily rejoiced, him-seeming his device succeeded to his wish. Accordingly, the hour come, he clad one of his serving-men on worshipful wise and perfumed him with the sweetest essences, having lessoned him beforehand of that which he was to do; and the disguised servant set out in company with the youth, who had bespoken Don Timbreo, followed by another, with a step-ladder on his shoulder. Now, what was Don Timbreo's state of mind and what and how many were the thoughts which passed through his mind all that day, who might avail to recount at full? I for my part know that I should weary myself in vain; suffice it to say that the over-credulous and ill-fortuned gentleman, blinded with the veil of jealousy, ate little or nothing that day and whoso looked him in the face accounted him more dead than alive. Half an hour before the appointed time he went to hide himself in that ruined place, on such wise that he might very well see whoso passed there, himseeming yet impossible that Fenicia should have yielded herself unto another. However, he said to himself that girls are fickle, light, unstable, humoursome, and greedy of new things, and on this wise, now condemning and now excusing her, he abode intent upon every movement.

The night was not very dark but exceeding still, and presently he heard the noise of coming feet and eke some broken word or two. By and by he saw the three pass and recognized the youth who had that morning advertised him, but could not recall the faces of the other twain. As they passed before him, he heard the perfumed one, him who played the lover, say to him who bore the ladder, 'Look thou set the ladder featly to the window, so it make no noise, for, when we were last here, my lady Fenicia told me that thou lettest it fall over-heavily. Do all adroitly and quietly.' Don Timbreo plainly heard these words, which were to his heart as so many sharp

spears, and albeit he was alone and had none other arms than his sword, whilst those who passed had two partisans and most like were armoured to boot, nevertheless such and so poignant was the jealousy which gnawed at his heart and so sore the despite which enflamed him that he was like to issue forth of his ambush and falling fiercely on the three conspirators, to slaughter him whom he judged to be Fenicia's or else, abiding dead himself, at one stroke to end the anguish and misery he suffered for excess of dolour. However, remembering him of his plighted faith, and esteeming it overgreat baseness and wickedness to assail those who had the assurance of his word, he awaited the issue of the matter, all full of choler and despite and gnawing his heart for rage and fury.

The three, then, coming under Messer Lionato's windows, on the side aforesaid, set the ladder very softly against the balcony, and he who played the lover climbed up by it and entered the house, as if he had intelligence within. The which when the disconsolate Don Timbreo saw, firmly believing that he who climbed up went to lie with Fenicia, he was overcome with the cruellest anguish and felt himself all aswoon. However, just despite (as he deemed it) availed so much in him that, doing away all jealousy, it not only altogether quenched the sincere and ardent love which he bore Fenicia, but converted it into cruel hatred; wherefore, caring not to await his rival's coming forth, he departed the place where he was ambushed and returned to his lodging. The youth saw him depart and recognising him, deemed that of him which was in effect the case; whereupon not long after he made a certain signal and the servant who had gone up coming down, they all repaired in company to the house of Signor Girondo, to whom they related all that had passed; whereat he was marvellously rejoiced, and himseemed he was already possessed of the fair Fenicia.

On the morrow Don Timbreo, who had slept very little that night, arose betimes in the morning, and sending for the townsman, by whom he had demanded Fenicia in marriage of her father, acquainted him with that which he would have him do. The Messinese, fully informed of his mind and will, betook himself, at his instance, towards dinner-time, to the house of Messer Lionato, whom he found walking in the saloon, against dinner should be ready, and there likewise was the innocent Fenicia, who wrought certain broideries of hers in silk, in company of her mother and of two sisters of hers, younger than herself. The citizen was graciously received by Messer Lionato, to whom said he, 'Messer Lionato, I have a message to deliver to you, to your lady, and to Fenicia on the part of Don Timbreo.' 'You are welcome,' replied he; 'what is to do? Wife and thou, Fenicia, come and hear with me that which Don Timbreo giveth us to understand.' Quoth the messenger, 'It is commonly said that an ambassador, in delivering that wherewithal he is charged, should not incur any penalty. I come to you, sent by another, and it grieveth me infinitely to bring you news which may afflict you. Don Timbreo di Cardona sendeth unto you, Messer Lionato, and unto your lady, bidding you provide yourselves with another son-in-law, inasmuch as he purposeth not to have you to parents-in-law, not indeed for any default of yourselves, whom he holdeth and believeth to be loyal and worthy, but for that he hath with his own eyes seen a thing in Fenicia which he could never have believed, and therefore he leaveth it unto you to provide for your occasions. To thee, Fenicia, he saith that the love he bore thee merited not the requital which thou hast made him therefor, and biddeth thee provide thyself with another husband, even as thou hast provided thyself with another lover, or, better, take him to whom thou hast given thy virginity, for that he purposeth not

to have any manner of dealing with thee, since thou hast before marriage made him a burgess of Corneto.'*

Fenicia, hearing this bitter and shameful message, abode as she were dead, and on like wise did Messer Lionato and his lady. Nevertheless, taking heart and breath, which had well-nigh failed him for amazement, Messer Lionato thus replied to the messenger saying, 'Brother, I still misdoubted, from the first moment when thou bespokest me of this marriage, that Don Timbreo would not abide constant to his demand, well knowing myself, as I did and do, to be but a poor gentleman and none of his peer. Algates, meseemeth that, an he repented him of taking my daughter to wife, it should have sufficed him to say that he would none of her and not (as he doth) cast upon her so shameful an impeachment as that of harlotry. True it is that all things are possible, but I know how she hath been reared and what her usances are. God the Just Judge will one day, I trust, make known the truth.' With this reply the gentleman took his leave and Messer Lionato abode persuaded that Don Timbreo had repented him of the proposed alliance, himseeming it were overmuch condescension and derogation on his part. Now Messer Lionato's family was one of the oldest in Messina and both noble and of high repute; but his wealth was only that of a private gentleman, albeit it was matter of record that his forefathers had anciently owned many lands and castles, with a most ample jurisdiction; but, through the various revolutions of the island and the civil wars which had betided, they had (as is seen in many other families) been dispossessed of their seignories; wherefore, the good old man, having never seen aught in his daughter other than most honourable, concluded that Don Timbreo had taken their poverty and present ill-fortune in disdain.

On the other hand, Fenicia, hearing herself thus wrongfully impeached, was sore disordered for excess of dolour and heart-sickness, and abandoning herself to despair, like a tender and delicate maid as she was and unused to the blows of perverse fortune, had tendered death dearer than life; wherefore, overtaken with grievous and poignant anguish, she let herself fall as one dead, and of a sudden losing her natural colour, resembled a marble statue rather than a live woman. She was taken up and laid upon a bed, where with hot cloths and other remedies her strayed spirits were presently recalled to her, and the doctors being sent for, the report spread throughout Messina that Messer Lionato's daughter, Fenicia, was fallen so sick that she abode in peril of her life. At this news there came many ladies, kinswomen, and friends, to visit the disconsolate damsel and learning the cause of her sickness, studied, as best they knew, to console her; wherefore, as it wont to betide among a multitude of women, they said various things concerning so piteous a case, and all of one accord severely blamed Don Timbreo. They were for the most part about the bed of the sick girl, who presently, having plainly apprehended that which was said, collected all her strength, and seeing that well-nigh all wept for pity of her, besought them with a feeble voice to forbear; then [silence being made] she spoke thus on languid wise, saying, 'My honoured mother and sisters, I pray you dry these tears,

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* The names of several towns, such as Corneto (in the Roman Maremma), Cornazzano and Cornigliano (in the Milanese), of which the word *corno* (signifying a *horn*, the traditional emblem of cuckoldry) forms part, are used by Bandello and other Italian writers with a play on the word.—*Note*, (substantially,) *by the Translator*. See Belle-Forest.

for that they avail you not, while to me they are an occasion of fresh dolour, and profit nothing for the case betided. Thus hath it pleased our Lord God, and it behoveth us have patience. The bitterest of the dolour which I suffer and which goeth little by little wearing away the thread of life in me, is not that I am repudiated, albeit that is a source of infinite grief to me, but the manner of this repudiation it is that cutteth me even to the quick and afflicteth my heart beyond remedy. Don Timbreo might have said that I pleased him not to wife and all had been well; but, through the fashion of his rejection of me, I know that I incur everlasting reproach in the eyes of all the Messinese and shall still pass for guilty of that which not only I never did, but which assuredly I never yet thought to do; nay, I shall still be pointed at with the finger of scorn for a strumpet. I have ever confessed and do anew confess myself no match for such a knight and lord as Don Timbreo; for that my parents' little means sought not to marry me in such high place. But, in the matter of nobility and antiquity of blood, the Lionati are known as the most ancient and noble of all this island, we being descended from a most noble Roman house which flourished before our Lord Jesus Christ took flesh, as is testified by very ancient writings. Now, even as for lack of wealth I confess myself unworthy of so great a gentleman, so on like wise I say that I am most unworthily repudiated, seeing it is a very manifest thing that I have never thought to give any man that of myself which right willeth should be reserved unto my husband. God (whose holy name be still praised and revered) knoweth that I say sooth; and who knoweth but the Divine Majesty would save me by this means? For that, belike, being so nobly married, I had been swollen up with pride and waxed arrogant, contemning this one and that, and had peradventure been less mindful of God's goodness towards me. Now may He do with me that which most pleaseth Him and vouchsafe me that this my tribulation may enure to the welfare of my soul. Moreover, with all my heart I do most devoutly beseech Him to open Don Timbreo his eyes, not that he may take me again to bride,—for I feel myself dying little by little,—but that he, to whom my faith hath been of little price, may, together with all the world, know that I never committed that mad and shameful default, whereof, against all reason, I am impeached; so that, if I die in this infamy, I may ere long abide justified. Let him enjoy another lady unto whom God hath destined him and live long with her in peace; for me, in a few hours six feet of earth will suffice me. Let my father and my mother and all our friends and kinsfolk have at least this scantling of comfort in this so great affliction that I am altogether innocent of the infamy which is laid to my charge and take to witness my faith, which I here plight them, as behoveth an obedient daughter; for that weightier pledge or testimony I cannot presently give. Suffice it me to be before Christ's just tribunal acknowledged innocent of such wickedness; and so unto Him who gave it me I commit my soul, the which, desirous of quitting this earthly prison, taketh flight towards Him.'

This said, such was the greatness of the anguish which beset her heart and so sorely did it straiten it that, offering to say I know not what more, she began to lose power of speech and to falter out broken words, which were understood of none, and all at once there spread an ice-cold sweat over her every limb, on such wise that, crossing her hands upon her breast, she let herself go for dead. The physicians, who were yet there, unable to find any remedy for so grievous a case, gave her up for lost, saying that the fierceness of the pain had burst her heart in sunder, and so they went their ways; nor had Fenicia long abidden, all cold and pulseless, in the arms of those her friends and kinswomen than she was of all accounted dead, and one of

the physicians, being called back and finding no pulse in her, declared her to have given up the ghost. What cruel lamentations were made over her, what tears were shed and what piteous sighs heaved, I leave it to you, compassionate ladies, to conceive. The wretched tearful father and the dishevelled and woebegone mother would have made stones weep, whilst the other ladies and all who were there kept up a piteous lamentation. From five to six hours were now past and the burial was appointed for the ensuing day; wherefore the mother, more dead than alive, after the multitude of women had departed, kept with her a kinswoman of hers, the brother's wife of Messer Lionato, and the twain, letting set water on the fire, shut themselves up in a chamber, without other person; then, stripping Fenicia naked, they fell to washing her with warm water.

Fenicia's strayed spirits had now been near seven hours abroad, whenas, what while the cold limbs were in bathing, they returned to their accustomed office and the damsel, giving manifest signs of life, began to open her eyes. Her mother and kinswoman were like to cry out; however, plucking up courage, they laid their hands on her heart and felt it make some movement; wherefore they were certified that the damsel was alive and accordingly, without making any stir, they plied her on such wise with hot cloths and other remedies that she returned well-nigh altogether to herself, and, opening wide her eyes, said with a heavy sigh, 'Alack, where am I?' Quoth her mother, 'Seest thou not that thou art here with me and with thine aunt? There had so sore a swoon overcome thee we deemed thee dead, but (praised be God) thou art e'en alive.' Whereupon, 'Alas,' replied Fenicia, 'how much better were it that I were dead and quit of such sore afflictions!' 'Daughter mine,' rejoined her mother and aunt, 'it behoveth thee to live, since God so willeth it, and all shall yet be set right.' Then the mother, concealing the joy she felt, opened the chamber-door a little and let call Messer Lionato, who came incontinent. When he saw his daughter restored to herself, it booteth not to ask if he were glad, and many things having been debated between them, he willed, in the first place, that none should know aught of the fact, purposing to send Fenicia forth of Messina to the country-house of his brother, whose wife was there present. Then, the damsel being recruited with delicate viands and wines of price and restored to her former beauty and strength, he sent for his brother and fully instructed him of that which he purposed to do. Accordingly, in pursuance of the ordinance concerted between them, Messer Girolamo (for so was Messer Lionato's brother named) carried Fenicia that same night to his own house [in Messina] and there kept her very secretly in his wife's company. Then, having made the necessary provision at his country-house, he one morning betimes despatched his wife thither with Fenicia (who was now sixteen years old), a sister of hers of from thirteen to fourteen, and a daughter of his own; this he did to the intent that, Fenicia growing and changing looks, as one doth with age, they might in two or three years' time marry her under another name.

The day after [the falling ill of Fenicia], it being reported throughout all Messina that Fenicia was dead, Messer Lionato let order her obsequies according to her rank and caused make a coffin, wherein, unperceived of any, her mother, willing not that any should meddle therewith, laid I know not what; then, shutting the lid, she nailed it and luted it with pitch, on such wise that all held it for certain that the damsel's body was therewithin. At eventide Messer Lionato and his wife and kinsfolk, clad all in black, escorted the coffin to the church, making such a show of extreme grief as if they had in very deed followed their daughter's body to the

tomb; the which moved every one to pity, for that, the occasion of Fenicia's supposed death having gotten wind, all the Messinese held it for certain that Don Timbreo had forged the story aforesaid for his own ends. The coffin was accordingly interred, with general mourning of the whole city, and thereover was set a monument of stone, emblazoned with the ensigns of the Lionati, whereon Messer Lionato let grave this epitaph:—

Fenicia hight I. As ill-fortune bade,
  I was affianced to a cruel knight,
  Who, soon repenting him of nuptial plight,
Unto my charge a foul transgression laid.

I, as an innocent and tender maid,
  Seeing myself impeach'd with such unright,
  Chose rather die than live in all men's sight
Shown for a strumpet. Sword or dagger's blade

There needed none, alack, to me to die;
  Sharp grief was deadlier than steel, forsooth,
Whenas I heard me slandered causelessly.

  With my last breath I pray'd God of his ruth
To show the world their error by and by,
  Since my vow'd bridegroom reck'd not of my truth.

The tearful obsequies made, and it being freely spoken everywhere of the cause of Fenicia's death and various things discoursed thereupon, and all showing compassion of so piteous a case, as of a thing which had been feigned, Don Timbreo began to suffer exceeding great chagrin, together with a certain oppression of the heart, for that he knew not what to believe. Himseemed indeed he should not be blamed, having himself seen a man go up by the ladder to enter the house; but, presently, better considering that which he had seen, (more by token that his despite was now in great part cooled and reason began to open his eyes,) he bethought himself that he who had entered the house might belike have climbed up thither, either for some other woman or to steal. Moreover, he called to mind that Messer Lionato's house was very great and that none abode whereas the man had gone up; nay, that Fenicia, sleeping with her sister in a chamber within that of her father and mother, might not have availed to come to that side, it behoving her pass through her father's chamber; and so, assailed and tormented by conflicting thoughts, he could find no repose.

On like wise, Signor Girondo, hearing the manner of Fenicia's death and knowing himself to have been her murderer, felt his heart like to burst for excess of dolour, as well because he was passionately enamoured of her as also for that he had been the true cause of so great a scandal, and was like twice or thrice for despair to have plunged a poniard into his own breast. Unable either to eat or to drink, he abode as he were an idiot, nay, rather, a man possessed, and could take neither rest nor repose. Ultimately, it being the seventh day after Fenicia's funeral and himseeming he might live no longer, an he discovered not to Don Timbreo the wickedness he had done, he betook himself to the palace, at the hour when all went home to dine, and encountering the knight on his way to his hostelry, said to him, 'Signor

Timbreo, let it not irk you to come with me hard by on an occasion of mine.' Timbreo, who had loved him as a comrade, went with him, discoursing of various matters, and a few steps brought them to the church where Fenicia's monument stood. There come, Girondo bade his serving-men await him without, and besought Don Timbreo to lay the like commandment on his; the which he straightway did. The two gentlemen, then, alone entered the church, where they found no one, and Girondo carried Timbreo to the chapel where was the pretended tomb. There he fell on his knees before the tomb and unsheathing a poniard which he had by his side, gave it naked into the hand of Don Timbreo, who waited, all full of wonderment, to know what this might mean, more by token that he had not yet observed whose tomb it was before which his friend knelt. Then, in a voice broken with sobs and tears, Girondo thus bespoke him, saying, 'Magnanimous and noble knight, having, as I judge, done thee infinite wrong, I am not come hither to crave thee of pardon, for that my fault is such as meriteth it not. Wherefore, an ever thou look to do aught worthy of thy valour, an thou think to act knightly, an thou desire to do a deed to God acceptable and grateful to the world, plant that steel which thou hast in hand in this wicked and traitorous breast and make of my vicious and abominable blood a befitting sacrifice unto these most sacred ashes of the innocent and ill-starred Fenicia, who was late entombed in this sepulchre; for that of her unmerited and untimely death, I of my malice was the sole cause. Nay, if thou, more compassionate of me than I of myself, deny me this, I will with mine own hands wreak that uttermost vengeance on myself which shall be possible unto me. But, an thou be that true and loyal knight thou hast been till now, who would never brook the least shadow of a stain, thou wilt forthright take due vengeance both for thyself and for the ill-fated Fenicia.'

Don Timbreo, seeing himself before the resting-place of the fair Fenicia's body and hearing that which Girondo said to him, was well-nigh beside himself and could nowise conceive what this might be. However, moved by I know not what, he fell to weeping bitterly and besought Girondo to rise to his feet and more plainly to discover the matter. Therewith he cast the poniard far from him and after did and said to such purpose that Girondo arose, weeping the while, and thus replied to him, saying, 'Know, then, my lord, that Fenicia was most ardently beloved of me and on such wise that, should I live an hundred lives, I might nevermore hope to find comfort or consolation, since my love was to the hapless maid the occasion of a most bitter death; for that, seeing I might never have of her a kind look nor a least token conformable unto my desires, and hearing she was promised to thee for wife, I, being blinded by my unbridled appetite, conceived that, so but I found a means of preventing her from becoming thy wife, I might after, demanding her in marriage of her father, have espoused her. Wherefore, unable to devise another remedy for my most fervent love, without farther consideration I hatched the blackest treason was ever plotted and caused thee by practice see one go up by night into her house, who was none other than one of my servants; moreover, he who came to speak with thee and who gave thee to understand that Fenicia had bestowed her love upon another was lessoned and set on by me to the errand which he did thee. Accordingly, Fenicia was on the ensuing day repudiated by thee and through that repudiation the ill-fortuned maid died and is here buried. Wherefore, I having been the butcher, the hangman, and the barbarous assassin who hath so cruelly wronged both thee and her, I beseech thee with clasped hands,' and here he fell on his knees anew, 'that thou wilt e'en take due vengeance for the wickedness committed of me; for that,

when I think of the dire calamity whereof I have been the cause, I hold life in horror.'

Don Timbreo, hearing these things, wept passing bitterly, and knowing that the error, once committed, was irreparable, and that Fenicia, being dead, might no more return to life, determined not to seek to avenge himself upon Girondo, but, by pardoning him his every default, to procure Fenicia's fair fame to be vindicated and that honour restored to her, whereof she had without cause been so shamefully bereaved. Accordingly, he bade Girondo rise to his feet and after many heavy sighs, mingled with most bitter tears, bespoke him on this wise, saying, 'How far better were it for me, brother mine, that I had never been born or that, an I must needs come into the world, I had been born deaf, so I might never have heard a thing so hurtful and so grievous to me, and by reason whereof I shall never again live happy, considering that I, of my over-credulity, have slain her, whose love and the singular and surpassing virtues and qualities wherewith the King of Heaven had endowed her merited of me anothergates guerdon than so shameful a defamement and so untimely a death! But, since God hath so permitted it, against whose will there stirreth not a leaf upon a tree, and since things past may eather be blamed than amended, I purpose not to take of thee any manner of vengeance, for that to lose friend upon friend were to add dolour unto dolour; nor withal would Fenicia's blessed soul return to her most chaste body, which hath accomplished its course. Of one thing I will e'en rebuke thee, so thou mayst never more fall into a like error, and that is that thou discoveredst not to me thy love, knowing that I was enamoured of her and knew nothing of thy passion; for that, ere I caused demand her of her father, I would in this amorous emprise have yielded place unto thee and overcoming myself, as magnanimous and generous spirits use to do, would have preferred our friendship before my appetite; nay, maybe thou, hearing my reasonings, wouldst have desisted from this thine undertaking, and so this scandal had not ensued. However, the thing is done and there is no means of procuring it to be undone; but in one thing I would fain have thee complease me and do that which I shall bid thee.' Quoth Girondo, 'Command me, my lord, for that I will do all without exception.' 'I wish then,' rejoined Don Timbreo, 'that, Fenicia having been of us twain wrongfully impeached for a wanton, we, in so far as we may, restore her her fair fame and render her due honour, first in the eyes of her disconsolate parents, and after of all the Messinese; for, that which I let say to her having gotten wind, the whole city might lightly believe that she was a harlot. Else meseemeth I should without cease have her angry shade before mine eyes, still crying sore to God for vengeance against me.'

To this, still weeping, Girondo straightway answered, 'To thee, sir, it pertaineth to command and to me to obey. I was before bounden unto thee by friendship and now, through the wrong which I have done thee and which thou, like an over-pitiful and loyal knight, so generously pardonest unto me, base and perfidious wretch that I am, I am forever become thy servant and thy slave.' These words said, both, weeping bitterly, fell on their knees before the sepulchre and with clasped hands humbly besought pardon of Fenicia and of God, the one of the wickedness committed and the other of his own credulousness; then, their eyes dried, Timbreo would have Girondo go with him to Messer Lionato's house. Accordingly, they repaired thither and found Messer Lionato, who had dined in company with sundry of his kinsfolk, in act to rise from the table. When he heard that the two gentlemen would fain speak with him, he came to meet them, all full of wonderment, and bade them welcome; whilst they, seeing him and his wife clad in black, fell a-weeping for

the cruel remembrance of Fenicia's death and could scarce speak. Then, two stools being brought and all having seated themselves, Don Timbreo, with many sighs and sobs, recounted, in the presence of as many as were there, the woefull story of the cause of Fenicia's (as he believed) most cruel and untimely death and cast himself, he and Signor Girondo, on the ground, craving her father and mother pardon of the wickedness committed. Messer Lionato, weeping for joy and tenderness, lovingly embraced them both and pardoned them their every wrong, thanking God that his daughter was acknowledged innocent.

Then Don Timbreo, after much talk, turning to Messer Lionato, said to him, 'Sir and father, since ill-fortune hath willed that I should not become your son-in-law, as was my supreme desire, I pray you, nay, as most I may, I require you that you will still avail yourself of me and mine, as if the intended alliance had indeed ensued between us, for that I will still have you in such reverence and obedience as a loving and obedient son should have for his father. And if you will deign to command me, you shall find my deeds comformable to my words, for that certes I know nothing in the world, how difficult soever it may be, but I would do it for you.' For this the good old man lovingly thanked him and finally said to him, 'Since you have so freely made me such courteous proffers and since adverse fortune hath deemed me unworthy of your alliance, I will make bold to crave you of one thing, the which will be eath for you to do; to wit, I pray you, by that loyalty which reigneth in you and by what love soever you bore the unfortunate Fenicia, that, whenas you have a mind to marry, you will vouchsafe to give me to know thereof and that, if I proffer you a lady who shall please you, you will take her to wife.' Don Timbreo, himseeming the disconsolate old man asked a little thing in requital of such a loss as that which he had suffered, proffered him his hand and kissing him on the mouth, replied to him thus, 'Sir father, since you ask so slight a thing of me, I being bounden to you for a far greater and wishing to show you how much I desire to do you a pleasure, not only will I take no wife without your knowledge, but her alone will I marry whom you shall counsel me and give me; and this I promise you upon my faith, in the presence of all these noble gentlemen.' Signor Girondo on like wise bespoke Messer Lionato with fair and goodly words, avouching himself still most apt unto his pleasures; which done, the two gentlemen went to dinner. The thing was presently bruited abroad in Messina, so that it was manifest unto all that Fenicia had been unjustly impeached, and on like wise she herself was that same day advised by her father, through an especial messenger, of that which had betided; whereat she was mightily rejoiced and returned thanks to God for her recovered honour.

Fenicia had now abidden about a year's space in the country, where all went so well that none knew her to be alive, and meantime Don Timbreo held strait intercourse with Messer Lionato, who, having advised his daughter of that which he thought to do, applied himself to the ordinance of the things which pertained unto his purpose. Now in this space of time the damsel was waxen fair beyond belief and, having accomplished her seventeenth year, was grown on such wise that whoso saw her had never known her for Fenicia, especially as they held the latter to be dead. Her sister, Belfiore by name, who abode with her, and was some fifteen years old, appeared in very truth a most *fair flower*, and showed little less beauty than her elder sister; which Messer Lionato, who went often to visit them, seeing, he determined to tarry no longer of carrying his design into effect. Wherefore, being one day in company with the two gentlemen, he said, smiling, to Don Timbreo, 'It

is time, my lord, that I should acquit you of the obligation which you, of your favour, have undertaken towards me. Methinketh I have found you a very fair and charming young lady to wife, with whom, when you have seen her, you will, to my thinking, be content. And if belike she be not taken of you with so much love as that wherewith you were to espouse Fenicia, of this I can e'en certify you that you will have in her no less beauty, no less nobility, and no less gentilesse. With most engaging manners and other womanly charms, she is, Godamercy, abundantly provided and adorned; but you shall see her and it shall after be in your discretion to do that which shall seem to you most to your advantage. On Sunday morning I will come to your lodging, with a chosen company of kinsfolk and friends, and do you and Signor Girondo be in readiness, for that it behoveth us to go some three miles without Messina to a village where we shall hear mass, after which you shall see the damsel of whom I have bespoken you and we will dine in company.'

Timbreo accepted the invitation and the ordinance appointed and on Sunday made ready betimes to take horse with Signor Girondo. Presently Messer Lionato arrived with a troop of gentlemen, having let make honourable provision at his country-house of everything necessary, and Don Timbreo, being advised of his coming, mounted to horse with Signor Girondo and their servants. Then, good day given and taken, they all in company rode forth of Messina and devising, as it happeneth on such occasions, of various things, they came presently, without perceiving it, to the house, where they were honourably received. They heard mass at a neighbouring church; which ended, they all betook themselves into a saloon, magnificently arrayed with Alexandrian arras and carpets. All being assembled, there came many gentlewoman out of a chamber and amongst them Belfiore and Fenicia, which latter showed as she were the very moon, whenas she most shineth in the serene heavens among the stars. The two knights and the other gentlemen received them with a respectful greeting, as every gentleman should still do with ladies; then Messer Lionato, taking Don Timbreo by the hand and carrying him to Fenicia, who had still, since her bringing into the country, been called Lucilla, 'Here, Sir Knight,' said he, 'is Signora Lucilla, whom I have chosen to give you to wife, an it so please you. If you will be ruled by me, you will make her your spouse; nevertheless, you are at liberty to take her or leave her.'

Don Timbreo, seeing the damsel, who was in truth most fair, was at first sight marvellously pleased with her and being already determined to content Messer Lionato, bethought himself a little and answered, 'Sir father, not only do I accept this damsel, whom you now present to me, and who seemeth to me a right noble young lady, nay, but I would on like wise have accepted any other who had been proffered me of you. And so you may see how desirous I am to content you, and may know that the promise I made you is no vain one, this damsel and none other do I take to my lawful spouse, so but her will be conformable unto mine.' Whereupon the damsel made answer and said, 'Sir Knight, I am ready to do all that which shall be bidden me of Messer Lionato.' 'And I, fair damsel,' rejoined Messer Lionato, 'exhort you to take Don Timbreo to husband;' wherefore, to make no further delay with the matter, sign was made to an ecclesiastic, who was there present, that he should pronounce the accustomed words, according to the use of Holy Church; the which he discreetly doing, Don Timbreo by word of mouth then and there espoused his Fenicia, thinking to espouse one Lucilla. Now, whenas he first saw the damsel come forth of the chamber, he felt at heart a certain I know not what, himseeming he discovered in her countenance features of his Fenicia, and

could not take his fill of looking upon her: nay, all the love which he had borne Fenicia he felt turn to this new damsel.

The espousals made, water was forthright given to the hands and the company sat down to table, at the head whereof was set the bride, with Don Timbreo on her right hand; overagainst whom sat Belfiore and next after her Signor Girondo, and and so in turn a gentleman and a lady side by side. Then came the viands, delicate and in the goodliest ordinance, and all the banquet was sumptuous and fair and softly served; * nor lacked there of discourse and witty sallies and a thousand other diversions. Ultimately, fruits being set on such as the season afforded, Fenicia's aunt, who had abidden with her the greater part of the year in the country and who was seated at table beside Don Timbreo, seeing the dinner draw to an end, said merrily to the latter, as if she had heard nothing of the things occurred, 'Sir bridegroom, had you never a wife?' At this question, he felt his eyes fill with tears, which fell before he could reply; however, overcoming natural emotion, he replied to her on this wise, saying, 'Mistress aunt, your most affable enquiry bringeth me back to mind a thing which I have ever at heart and through which methinketh I shall early end my days; for that, albeit I am most content with Signora Lucilla here, nevertheless, for another lady, whom I loved and whom, dead as she is, I love more than myself, I feel a worm of dolour at my heart, which still goeth fretting me little by little and tormenteth me sore without cease, more by token that I, against all right, was the sole occasion of her most cruel death.' Signor Girondo would fain have replied to these words, but was hindered with a thousand sobs and with the abundance of the tears which fell in streams from his eyes; however, at last, with half-broken speech, 'Nay, sir,' said he, 'it was I; I, disloyal traitor that I was, was e'en the butcher and minister of the death of that most hapless damsel, who was worthy, for her rare qualities, to live longer than she did, and thou wast nowise to blame therefor, seeing all the fault was mine.'

At this discourse the bride's eyes also began to fill with tearful rain, for the cruel remembrance of the past heartbreak which she had so bitterly suffered; what while her aunt followed on and said to her new-made nephew, 'Prithee, Sir Knight, of your courtesy, now there is nought else whereof to discourse, tell me how this circumstance befell, whereat you and this other gentleman yet weep so piteously.' 'Alack, madam aunt,' replied he, 'you would have me renew the cruellest and most despairful dolour was ever suffered of me, the thought whereof alone unmanneth and consumeth me; but, to pleasure you, I will tell you all, to my eternal affliction and little honour; for that I was over-credulous.' Accordingly, he began and not without burning tears and to the exceeding pity and wonderment of the listeners, recounted all the piteous story from beginning to end; whereupon quoth the matron, 'Sir Knight, you tell me a strange and cruel case, whereof perchance the like never befell in this world. But tell me, so God aid you: if, before this damsel here had been given you to wife, you might have availed to recall your beloved to life, what would you have done to have her alive again?' Don Timbreo, still weeping, answered, 'I swear to God, mistress mine, that I am right well pleased with this my bride and I hope daily for yet better content from her; but, might I before have availed to buy back the dead, I would have given the half of my years to have her again, over and above the treasure I would have expended to that end; for that in truth I loved

* The old Italians seem to have attached as much importance as do the modern English to this matter of quiet and silent service. *Note by the Translator.*

her as much as woman can be loved of man, and were I to live thousands and thousands of years, dead as she is, I should still love her and for love of her should still have as many as are here of her kinsfolk in reverence.' Whereupon, Fenicia's rejoiced father, unable longer to conceal the gladness which possessed him, turned to his son-in-law, weeping for excess of contentment and tenderness of heart, and said to him, 'Marry, sir son and son-in-law, for so must I call you, you do ill approve with your acts that which you say with your mouth, inasmuch as, having espoused your much-loved Fenicia and abidden all the morning beside her, you have not yet recognised her. Whither is this your so fervent love gone? Hath she so changed favour, are her fashions so altered that, having her by your side, you know her not?'

These words suddenly opened the eyes of the enamoured knight and he cast himself on his Fenicia's neck, kissing her a thousand times and viewing her with fixed eyes, fulfilled with joy without end. And still the while he wept softly, without availing to utter a word, inwardly calling himself blind; and it being presently recounted of Messer Lionato how the case had betided, they all abode full of extreme wonderment and to boot exceeding rejoiced. Signor Girondo, then, rising from table, cast himself, weeping sore, at Fenicia's feet and humbly besought her of pardon. She received him kindly and with affectionate speech remitted unto him the wrongs he had done her; then, turning to her husband, who still accused himself of the default committed, she prayed him with sweetest words nevermore to bespeak her of the matter, for that, he not having erred, it nowise behoved him crave pardon of her; and so, kissing and weeping for joy, they drank each other's hot tears, all full of extreme contentment.

Then, what while all abode in the utmost gladness and it was preparing to dance and make merry, Girondo, accosting Messer Lionato, who was so full of joyance that himseemed he touched the sky with his fingers, besought him to vouchsafe him a very great favour, which would [he said] be to him a cause of marvellous contentment. Messer Lionato bade him ask what he would, for that, were it a thing unto which he might avail, he would very gladly and willingly do it. 'Then,' said Girondo, 'I ask you, Signor Lionato, to father-in-law and father, Signora Fenicia and Signor Timbreo to sister and brother-in-law and Signora Belfiore here to my lawful and loving consort.' The good father, seeing new joyance heaped on him and well-nigh beside himself for such an unhoped happiness, knew not if he dreamed or if that were indeed true which he heard and saw; but, himseeming he slept not, he thanked God with all his heart, who guerdoned him so magnificently, past his desert, and turning to Signor Girondo, courteously avouched himself content with that which pleased him. Then, calling Belfiore to him, 'Thou seest, daughter,' quoth he, 'how the thing goeth. This knightly gentleman seeketh thee to wife; an thou wilt have him to husband, it will greatly content me and thou hast every reason to do it; so tell us freely thy mind thereof.' The fair maid, all trembling, in a low voice shamefastly replied to her father that she was ready to do whatsoever he wished; and so, to make no delay about the matter, Signor Girondo, with the consent of all their kinsfolk, gave the fair Belfiore the ring with due ceremony of accustomed words; whereat infinite was the contentment of Messer Lionato and all his family. Moreover, for that Don Timbreo had espoused his dear Fenicia under the name of Lucilla, he then and there espoused her anew under her true name; and so all the day was spent in dancing and delight.

To the rest of the story, which extends over six or seven pages more, delightful and satisfactory as it all is, space cannot be accorded here. Signor Scipione Atellano dwells with keen delight on every lovely feature of Fenicia, her mouth, her eyes, her hair, her neck, her breast, her arms, her hands,—'her every sign and movement was full of infinite grace and it seemed she needs must ravish the hearts of all beholders by main force. Wherefore who named her Fenicia nowise departed from the truth, for that she was indeed a *phoenix* who far excelled all other damsels in beauty.' (If Bandello accepted this name from some older story, he failed to appreciate, I think, its full significance when applied to one who arose, with renewed beauty, as it were from the tomb. If he devised it himself, he 'builded better than he knew.') A messenger was sent to the King to tell him the happy story, so that when the joyous company returned from the country house to Messina to celebrate the nuptials, they were met in the way by all the gentleman and gentlewomen of the city, the barons of the realm and an innumerable company of knights and gentlemen led by the King's son; at the entrance to the city the King himself with the Queen met them and rode to the royal palace, the King between Messer Lionato and Don Timbreo, the Queen between Fenicia and Belfiore. 'There they dined sumptuously and after dinner, Don Timbreo, by commandment of the King, recounted, in the presence of all the company, the whole history of his loves; which done, they fell to dancing and the King kept open court all that week.' Honours were bestowed by the King on Lionato, and to Fenicia and Belfiore he gave dowers almost as lavish as though they were his own daughters.

After having given Bandello's Novel at such length, space and patience exclaim against giving in full BELLE-FOREST'S version of it. I shall here translate only such extracts as seem to me to have any bearing on either *Die schoene Phaenicia* of Jacob Ayrer, or *Much Ado about Nothing*.

BELLE-FOREST

The story of Timbrée de Cardone is to be found in *Le Troisiesme Tome des Histoires Tragiques, extraittes des œuures Italiennes de Bandel, Contenant dix-huit Histoires, traduites & enrichies outre l'inuention de l'Auteur: Par François de Belle-Forest Comingeois.* Paris, 1582, page 475 (misnumbered 450). It thus begins:—

The chronicles not only of France and Spain but also of Naples and Sicily are adequately full of accounts of that memorable and cruel butchery of the French which took place in Sicily A. D. 1283.*

The author of the conspiracy, a man named Jean Prochite, was thereto instigated by Peter, King of Arragon, who wished to take possession of the island. The massacre received the name, Sicilian Vespers, because it was on Easter eve when the French were at the vesper service that this abominable treachery and brutal cruelty was carried out. . . . The King of Arragon, having halted in this city, Messina, there held his court with much gaiety in honour of his victory, giving many feasts to the gentlemen who had followed him, and they in turn devised a thousand trials of skill in arms, not only to give pleasure to the King but also to exercise themselves in an occupation so noble and becoming to high-born gentlemen. In this grand troupe of Seigneurs and followers of the King there was one who was held in high esteem for his valour, and for his proofs of gallantry in all the wars against the French and else-

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* See note, in Bandello.

where, and was greatly beloved and favoured by the King; this gentleman was called Timbrée de Cardone; it is with him that this story chiefly deals because of the love he bore to a young girl of Messina, whose father, named Lionato de Lionati, belonged to an ancient Sicilian house. This damsel, Fenicie, was fair among the fairest, lovely and courteous, and in gentle grace and sweet deportment excelled all who in those days were in the royal city of Messina. Well, this Timbrée was very rich, and had, in addition to his royal fee, an income of more than twelve thousand ducats; but in spite of his wealth and the royal favour, Love ceased not to attack him, and having gotten the advantage, made him his slave by means of the perfect beauty of Fenicie, who was still very young, and, although hardly more than fourteen or fifteen years old, was ever refined, demure, quick-witted, and for her modesty greatly commended. No sooner had the poison of love entered Timbrée's veins through his eyes by looking on Fenicia, just as formerly Dido received it by kissing Cupid who had assumed the face and form of the little Trojan Ascanius, than Timbrée ceased not from passing and re-passing before Lionato's house merely to catch a glimpse of her he adored, so unbounded is the passion of love that the eye once struck by the arrow of Cupid, transmits the wound and the conceit to the heart. . . . Fenicie seeing this gentleman thus walking to and fro before her house, and casting sheeps' eyes at her with signs which urged her to listen to his prayer, suspected very soon the cause, and noting that he was richly clad, besides being handsome, young and gallant and gracious, she turned a favourable eye on him, and when he saluted her, she returned it with respectful politeness. . . . The Count de Colisan determined to try every means to gain the young girl and to bend her to his wishes, for at this time he thought not of marriage, inasmuch as she was not even match with him. He managed it so well that he induced an old woman of the household of Lionato to carry a letter to Fenicie which would prepare the way for the attainment of his designs. This is the letter which the crone gave to her young mistress, when neither her mother nor any member of the family was present. [The letter is couched in terms of high-flown compliment and admiration, and ends with the entreaty to 'be allowed to say at nearer 'hand and to her alone that which he would neither dare nor wish to say by any 'messenger, but to her, his sole hope, alone.' Fenicie as she read, blushed at the compliments, but at once told the old woman to say to the Count de Colisan that she was greatly offended at his wish to speak to her in secret.] 'You will tell him that 'I obey two chief masters (see Ayrer,): duty and honour, the first, forbids such practices 'without the consent of my parents, and the second would not suffer them until my 'eyes are veiled to the maidenly shame of all young girls like myself. As for loving 'him, I see nothing strange in that; nor has the Count any cause to hate me by 'seeking to deprive me of that reputation which I hope in God will make me proud 'both before him and before all the world.' Having been thus foiled in his first attempt, the Count de Colisan proceeded to pour out his soul in a 'Chanson,' (which fills five pages of the text), and entrusted it to the old woman. Fenicie read this song, and although she acknowledged that it was the best written thing (*la chose la mieux faite*) that she had seen for a long time (see Ayrer) she still remained firm, and would say nought to any man whom her father did not think fit to marry her. After this second repulse, Timbrée retired to his chamber, and there, with profuse tears and profound sighs, resolves to win Fenicie as his wife—(It may be curious to note, that in his searching self-analysis, Timbrée discovers a noteworthy physiological difference in sighs: 'These breezes,' he says, 'which arise from my stomach, and 'indicate the depth of my woe, are not sighs; a sigh brings relief; but these exhala-

'tions from my entrails only increase the flame which consumes me.' Clearly, here we have one of the passages with which Belle-Forest, as he says in his title, has 'enriched' the story of Bandello.) Accordingly Timbrée sends by a friend a formal demand for the hand of Fenicie in marriage. Messer Lionato accedes with alacrity, and then hastens to tell his wife of the honour proffered to them by the Count of Coclisan (thus, in the original,—but the old gentleman, in his trembling joy, may not have got the name quite right). Fenicie, too, acquiesced, with gratitude to Heaven for this reward of chastity. But fortune was preparing a cross for them in the person of Gironde Olerie Valerian, a valiant gentleman, and one of the most liberal and magnificent of all the courtiers. This nobleman was deeply in love with Fenicie, and accordingly resolved to break off by stratagem the proposed match, and then when Fenicie was discarded to marry her himself. To carry out his design Gironde had recourse to a courtier, of perfect manners, but at heart disloyal, false, treacherous, and ready for any evil deed as long as profit in purse might accrue. This perfidious man (name not given) in an interview with Timbrée, defames Fenicie and offers proof, if Timbrée will conceal himself, at eleven o'clock that evening in some old ruins opposite Lionato's garden; the spot indicated was opposite to a quarter of the house never used by the family. At the appointed hour Gironde, his accomplice, and one of his servants, most richly dressed and perfumed, repair thither with a ladder. While awaiting them in his hiding-place, Timbrée has time to indulge in three pages of moralising on the fickleness of woman,—another of Belle-Forest's 'enrichments;' otherwise, Bandello is here followed closely in the main line of the story, even to the play on the word 'Corneto,' which Belle-Forest translates, 'Cornwall,' (*Cornoüaille*). In describing Timbrée's state as he leaves the hiding place, the French translator represents him as 'marmonnant la patenostre du singe auec bourdonnement' (Cotgrave translates *patenostre du singe*, 'a diddering, or chattering with the teeth;' this picture of our hero may be true, but it cannot be called attractive). Where Bandello says that Timbreo 'slept very little for the rest of the night,' Belle-Forest enriched the remark with the addition, 'as though he had a flea in his ear.' Bandello is closely followed in representing, on the part of the many friends who gathered about Fenicie, a firm, unanimous belief in her innocence. (The thrifty Ayrer is alone in his message from Tymborus that Phaenicia could keep all the presents he had sent her.) Belle-Forest's Epitaph is a free translation of Bandello, but still it is an Epitaph of the same number of lines. In this portion of the story, until it comes to the re-union of Timbreo and Fenicia, any discrepancies between Bandello and his translator are unimportant; they have no influence whatever on Shakespeare's comedy. Fenicia's sister is called 'Belfiore' in Bandello; the name in Belle-Forest is translated 'Bellefleur,' wherein he is followod by Ayrer, who gives it 'Belleflura.' Belle-Forest cannot refrain from improving his original; when Fenicia's aunt, at the closing banquet, asks her 'merry question' whether Timbreo had ever before been married,—in Bandello the responsive tears are shed by Timbreo alone; this is not enough for Belle-Forest, according to whom the company join in and the weeping becomes general, but, he is careful to add, the bridegroom wept the most. In answer to the Aunt's question as to what he would do to see his former bride again, Timbrée replies that like a second Orpheus he would descend to hell,—a simile not in Bandello, but which so pleased Ayrer that he adopted it. Belle-Forest omits Bandello's description of Fenicia's beauty, and the royal procession which escorts to the palace the happy grooms, their brides and Lionato's family, and all mention of the king's bounty, etc. Thrice he refers to Fenicia and her sister as 'mirrors of modesty,'

which may have, possibly, suggested Ayrer's title: *The Mirror of Womanly Virtue*, or his song of *The Maiden's Mirror*.

DIE SCHOENE PHAENICIA

We may safely concede that in one respect there is a strong likeness between JACOB AYRER and WILLIAM SHAKESPEARE, namely: all that we really know of their lives may be told in a few lines. It is supposed that Ayrer came as a poor lad to Nürmberg; toiled as an ironmonger; went to Bamberg, rose to be Court-proctor; left Bamberg on account of Protestantism; returned to Nürmberg where in 1593 he became a citizen, again became Court-proctor and Imperial Notary, and died in March 1605. Toward the close of his life, by way of relaxation from official cares, he composed thirty Tragedies and Comedies, and thirty-six Shrovetide plays or Farces, all of which were published after his death in a Folio, (a volume more scarce than the First Folio of Shakespeare,) wherein the *Preface* states that he had written forty more pieces,—such as they were. Only seventy pieces, however, have come down to us.* Many of them show a marked English influence not alone in the theatrical arrangements but in the introduction of a Clown. Moreover, in the *Preface*, it is expressly stated that they were composed after the English fashion, and to many of the songs are given the names of English tunes. COHN concludes that there is 'nothing improbable in the supposition that all Ayrer's pieces were composed between 'the years 1593 and 1605.' †

Of Ayrer's plays *Die Schoene Phaenicia* has been brought into close connection with *Much Ado about Nothing*. Extracts from this play, admirably translated into English verse by Professor THOMAS SOLLY, will be found in COHN's excellent volume.‡ For the sake of greater freedom the following passages are given in prose,—only those passages, moreover, wherein I can detect any relationship whatsoever between Ayrer's play and Shakespeare's. The translation is made from my copy of the Folio.

Its title is:—

A Mirror of Womanly Virtue and Honour. The Comedy of THE FAIR PHAENICIA and COUNT TYMBORUS OF GOLISON from Arragon, how they fared in their honourable love until they were united in marriage.

DRAMATIS PERSONÆ,—given at the end of the comedy.

PETER, *King of Arragon.*
TYMBORUS, *Count of Golison, his War-Counsellor.*
REINHART, DIETERICH } *his two Counsellors.*
LIONATO OF TONETE, *an old nobleman.* [Incorrectly given: *Lionito*]
VERACUNDIA, *his wife.*
PHAENICIA, *his daughter.*
BELLEFLURA, *sister to* Phaenicia.
VENUS, *the Goddess of Love.*

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* GODEKE, *Grundriss zur Geschichte der deutschen Dichtung*, 2te Aflge, 1886, i, 551.

† *Shakespeare in Germany*, 1865, p. lxiv.

‡ *Shakespeare in Germany*, p. 76.

CUPID, *her son with his bow and arrows.*
PHYLLIS, *attendant on* Phaenicia.
LIONITUS, *an old nobleman of* Messina. [Incorrectly: *Leonatus*]
GERANDO, *a Knight, named* Olerius Valerian.
ANNA MARIA, *a lady's-maid.*
JAHN, *a clown.*
MALCHUS, *a braggart, or trickster.*
GERWALT, *a tricky nobleman.*

[*Enter Venus, attired like a goddess, in a flowing robe with bare neck and arms, and angrily says:*] I must here proclaim my chagrin, because Tymborius, the Count of Golison, of the royal Court of Arragon, makes a jest of me and my son; he bears himself like a man, and is strong and firm; he was the bravest in the last war, when Prochyte began that great massacre in Sicily which is called 'the Sicilian Vespers.' But because there are so many people here present who might hear me and thwart my plans, I'll keep silent. [She bethinks herself and then goes on to say that her heart is ready to burst with rage because in times past she has conquered so many redoubtable warriors and turned them by love for women into fops and weaklings, but this Count is her bitter foe and treats her abominably.] Cupid has shot many a bolt at him but they have all flown wide, so that Vulcan is angry with Cupid and will forge no more arrows for him, and he is horribly angry with me too; wherefore I must devise a way whereby I can beguile this knight into falling in love. The King has proclaimed a tournament, here in Messina; and I will do my utmost that the knight shall there fall in love with Phaenicia, a young girl sixteen years old, and the fairest creature on earth, and the warrior's heart shall swim about in the boundless sea of love; so that all will confess my power.

[*Enter* Cupid *with eyes blindfold, as he is pictured, and with an arrow set in his bow.*]

Cupid. Frau Mother, be no longer vexed. My father, angry Vulcan, has forged some arrows for me, wherewith, he says, I cannot fail, but will surely hit whatever I aim at.

Venus is delighted and says that they must now subdue Tymborus; and if Cupid is successful, she will, inasmuch as he has not had a stitch of clothing on since he was born, buy him a beautiful suit of clothes such as the gods wear. [*Exeunt.*

Enter Jahn, with an arrow dishonourably lodged, and, holding his hands over the spot, alternately bewails his pain and proclaims his love for Anna Maria. His outcries bring his master, Gerando, who promises that he will urge his suit with Anna Maria, and that he himself will even woo the girl for him. [*Exeunt.*

Enter King Peter of Arragon, his two Counsellors and Tymborus; to them the King recalls that he has proclaimed a tournament in honour of his late victory over the French wherein '*Prochyte* had lent his aid, and started that massacre in Sicily, which 'has been long known in history as the *Sicilian Vespers.*' Hereupon 'all the ladies 'ascend the battlements and gaze down from them.'* In the tournament which follows, Tymborus vanquishes all opponents; among them, Gerando, who when all have departed, tells, in a soliloquy, of his bitter hatred for Tymborus, and, inasmuch as it is impossible to do him any harm in a fair fight, he will bring him to shame and ignominy through false practices, and so be revenged on him. [*Exit in anger.*

* COHN (*Shakespeare in Germany*, p. 83) calls attention to this stage-direction as an indication that the stage was set after the English fashion, with a balcony.

Enter Venus and Cupid. Venus orders Cupid to conceal himself and during the festivities which follow to shoot Tymborus at the right minute so that he will burn with love for Phaenicia. The Court enters. During the dance, Cupid's arrow is shot, and with such instant effect that Tymborus turns to the audience and says that he will die if he does not obtain the love of the fair Phaenicia. After the Court is gone Venus praises Cupid for his good aim, and expresses her determination to make Tymborus woo Phaenicia dishonourably. (There is no trace of this in Bandello. It is found in Belle-Forest.) But make him finally fail, and win her only to lawful wedlock. Cupid reminds his mother of his suit of clothes. [*Exeunt.*

Enter Gerando, *solus*, and while he is saying how he will spread the net for Tymborus, Anna Maria enters; to her he discloses the ardent love which she has inspired, but when she learns that her lover is his servant, Jahn, she becomes indignant, and refuses to hear any more of the suit. Gerando then plots with her to summon Jahn to her house, and, when the lad is directly under her window, to cool his ardour with a pail of water. Anna Maria agrees and exit. Jahn enters; to him his master explains that Anna Maria is deeply in love with him, and requests him to come to her house on the next evening at eight o'clock. The Clown joyfully promises to be punctual.

Enter Tymborus, *solus*, and contrasts his former proud estate with his present subjection to Phaenicia, and asserts that he will die unless he possess her love. He remembers that though noble by birth she is poor, and he knows that she is virtuous; his friends will laugh at him; he might have chosen a princess but would not; he will write her a letter and beg her not to let him die for love but to grant his prayer and he will give her what she will; no, he will walk before her house in hope of seeing her or of speaking to her; should this fail he will serenade her this evening and sing a little song rehearsing his longings, and he will continue to do this, until he receives a favourable answer. [*Exit.*

Enter Jahn, on his way to keep his appointment with Anna Maria, and as he approaches the house smacks his lips over his anticipated joys. Gerando answers him from the window in a feigned voice, and at an opportune moment pours a pail of water on his head. Jahn departs in a rage, shaking off the water and forswearing all attempts at future wooing.

Enter Tymborus with his musicians to serenade Phaenicia, and sings a song beginning:—

O Venus, goddess fair and mild
How hast thou now enslaved me, ay enslaved me!
The arrows of thy blindfold child
Have utterly out-braved me, ay, out-braved me!
Whereby deep woe has filled my heart,
List to my love's sad moaning, ay moaning!
For shouldst thou now not take my part
My days will end in groaning, ay groaning!

Five more stanzas of similar doggerel follow. (No one has ever ventured to assert that Shakespeare imitated Ayrer in his love-songs.) But there is no response from the window, and Tymborus and his band depart.

The curiosity, however, of Lionato, the old nobleman, and of Veracundia, his wife, Phaenicia's parents, is excited, and when the young girl is questioned by her mother, she replies that she supposes the serenader to be Tymborus who had danced

with her and pressed her hand, at the ball. Her mother warns her to be very circumspect in her behaviour toward such a rich and powerful nobleman, and, should he make any proposal to her, to refer him to her parents. Phaenicia promises to keep the Fourth Commandment, and shortly after when leaving the house with her maid to purchase some groceries, she meets Tymborus who offers her money and gifts in profusion in return for her love, but she modestly refers him to her parents and leaves him.

The Second Act opens with some foolery by the Clown, Jahn, who displays a bag of money which he has just inherited from his mother but of which he is robbed by Malchus, who, dressed up in a sheet, pretends to be the ghost of the old Mother just from Purgatory. Jahn has his suspicions that something is wrong when the Ghost says that her name is *Anima* when in reality it was Ursula; he is nevertheless robbed.

In the next scene Phaenicia returns indignantly to Philis a letter from Tymborus which the maid had brought and bids her tell the Count that she will receive no more letters; that from her youth up, she has known two good masters [Belle-Forest]: the fear of God, and Modesty, and that if his intentions are honourable he must speak to her father. This answer is carried to Tymborus, who bribes Philis to take to Phaenicia one more song in which he has poured out all his heart. After the maid's departure Tymborus comes to the sensible conclusion that he had better woo Phaenicia honourably, every other avenue of approach was hopeless; so he calls to his aid old Lionitus who gladly consents to lay before Lionato, Phaenicia's father, the Count's proposal for her hand. And the Act ends with an interview between parent and child, in which it is settled that Phaenicia shall accept the suit of Tymborus. The Song, by the way, was sung to Phaenicia by Philis, and the former declared that she had never listened to one more sweet (see Belle-Forest).

The Third Act begins with the recovery of his money by Jahn; he catches Malchus and beats it out of him. Gerando appears richly clad and bewails his sad loss of Phaenicia with whom, it appears, he was deeply in love, and of whom Tymborus has now robbed him. He sends Jahn to fetch Gerwalt, 'The nobleman,' asks Jahn, 'who is so full of evil practices?' When Gerwalt appears Gerando discloses to him how wretched he is over losing Phaenicia. Gerwalt promises that he will prevent her marriage to Tymborus; that he will go to the Count, and traduce Phaenicia; tell him that people say scandalous things of her conduct with young men in her garden; that he shall be made to lie in wait there, at night, by moonlight; that Gerando must be there, with his servant dressed up as a woman, with whom he, Gerwalt, would converse in a friendly manner as though he were Phaenicia, that he would walk up and down with the servant, and at last conceal themselves so that the Count cannot see them, then the Count will believe in her downfall, and refuse to be married to her. [*Exeunt.*

Enter Tymborus, saying: 'To day is the very happiest of days, because it is permitted me to call Phaenicia mine. Vanished are all pain and sorrow; all my vexation is over, all my desire is to her; for I have chosen the better part, in that I have preferred her virtue and modesty to worldly goods. Now I am joyous and happy. God guard us both and let us long live together! [*The Count walks to and fro waving his hands. To him enters Gerwalt.*]

Gerwalt. Pardon, gracious Sir, what ails your grace that you are so melancholy?

Tymborus. Nay, marry, I am walking here, lost in loving, sweet thoughts. Until now, I had as much pain as a sick man, but, thank God! the pains are all vanished and I am as jocund as a man in sound health. I have put away every thing gloomy because I have now gained Phaenicia, the fairest of maidens.

Gerwalt. Gracious Sir, be on your guard that you are not deceived in her. I would not begrudge your grace, but you do not rightly know Phaenicia.

Tymborus. No defamation of my bride! if you wish to remain my friend.

Gerwalt. Gracious Sir, I do not defame her. But merely say that your grace should look to it, and you will not ascribe to her as much virtue as you are inclined to impute to her.

Tymborus. Is not this defamation? You do not leave me until you say what you know of her. Or else we 'll have it out together on the spot.

Gerwalt. Gracious Sir, I say nothing. But this very night you may see what takes place in her garden by moonlight.

Tymborus. How shall I get there, forsooth? The gate is bolted.

Gerwalt. There is a good ladder there; creep into the hazel-bushes, and stay there without moving or panting, and then you can both see and hear what I will compass with her. And after, put what trust in her you may.

Tymborus. I cannot believe it of the maiden. But what the eye sees the heart cannot deny. Hence; night is coming on. I'll soon be in the garden.

[*Exit Tymborus.*

Gerwalt. Now for Jahn, and to deceive the Count. [*Exit.*

Here follows a very short scene between Veracundia and her daughter, Phaenicia, which gives new proofs of the latter's piety, morality, and respect for her parents.

[*Exeunt.*

A ladder is seen leaning against the entrance. Tymborus descends as though he had climbed over the wall.

Tymborus. Here am I in the garden, ready for the adventure, whereby Gerwalt promised to reveal to me the truth. [*Hiding himself in a corner.*] The moon will now show me everything that goes on. [*Gerwalt descends, followed by Jahn in female apparel. Gerwalt takes Jahn by the hand, Jahn pranks it, like a woman.*]

Gerwalt. Ah, Phaenicia, dearest sweetheart mine, at last we are alone and can complete our wooing.

Jahn. Hush! lest my father hear.

[*They walk up and down and sit down together.*

Tymborus. Soho! and is it really true! I must say I never would have believed it had I not heard it and partly seen it. The devil take thee, thou wanton, shameless piece! I thought thou wert the modestest creature upon earth, and thou art the most abandoned light o' love. To the gallows with thee! I will to Lionato and break off the marriage. [*Exit in a rage.*

Gerwalt [*to Jahn*]. Come, let us go home.

Jahn. What have we done here? Nothing. I've not seen a soul.

Gerwalt. You'll soon find out what's been done. [*They ascend the ladder.*

A short family scene here follows in Phaenicia's home. The wedding preparations are discussed, together with the bride's *trousseau*, no special dresses are mentioned. It is evidently very early in the morning; when Lionito, Tymborus's messenger, knocks at the door, Veracundia asks, 'Who knocks so early?' When Lionito enters he begs pardon in advance for what he is about to say and then proceeds:—The Count has sent me hither to decline the marriage which, in his name, I lately arranged with you, and further states that your daughter is devoid of honour; it therefore does not befit his rank to lead such a wench to the altar. His presents to her, she may keep.

Phaenicia [*advancing*]. Assuredly, God for ever reigns! Who has told the Count

that I have acted unchastely; it does me gross wrong. No luxury have I practised and never in my life have I done what you have now imputed to me. God be my witness! To maintain my innocence I'll submit to the ordeal of hot iron. O God, could I exchange Thy worship for impure love? and allow foul desires to seduce me? Be such things far from me for ever! To Thee, Lord God! I commend myself. I die of agony! [*She sinks down, the others sustain her.*

Lionatus. Must my daughter die before her innocence is proved? I will prove it, when she is gone. For well I know that she is wrongly treated.

Lionito. Herr Father, be not vexed with me. For my part, I cannot say who has stirred up the Count. But perhaps we may be able to find out. [*Exit.*

Veracundia. Philis, there is precious aqua vitae in my small coffer,—and fetch other restoratives. [*To Phaenicia*] Darling daughter, be appeased. Give me some sign to let me know you live.

Lionatus. What can she give? She is dead. God have mercy on her! Her limbs are all relaxed. [*Philis returns with water and restoratives, which are applied.*

Veracundia. Her strength is coming back, a little. She has just fetched a breath.

Lionatus. Bear her away at once. Should her strength return, we must see what her case demands. [*They walk her up and down. At last she speaks.*

Phaenicia. Oh, God, alas, what has happened to me! What lovely visions I have had. I am sure I must have been in heaven. My strength is gone, take me away. [*Exeunt the women with Phaenicia.*

Lionatus. We will put on mourning garments, so that people may still for awhile believe that Phaenicia is dead. We will bear a coffin to church, and bury it instead of her. Perhaps, the Count might then repent of his treatment of her, and might learn from some better account that she had never acted unchastely, and then again receive her to himself. Well I know that some wrong has been done her. God will not let the truth be suppressed. Perhaps the Count will change his mind, and long anew for his bride. [*Exit.*

The Fourth Act opens with a procession of servants, in mourning, bearing a coffin covered with a pall; they set down the coffin, whereon is written, 'To the Memory Of the Noble, Innocent, Virtuous Phaenicia, daughter of the Lonetas;' then all retire. Jahn enters, reads the inscription, and then hurries away to tell his master. Tymborus enters clad in mourning and speaks sorrowfully:—O woe! O woe, wretched man that I am! O woe, O woe, what have I done, thus to believe Gerwalt. He robbed me of my senses, and fooled me like a fool. And I have just as much murdered Phaenicia as if I had stabbed her heart. O woe, it cannot stay unavenged. Would that the vengeance might fall speedily, and take my life! Must I be guilty of thy death, thou who wast as chaste and pure as an angel! How can I expiate this evil deed! Despair is mine! [*He walks to and fro.*

Enter Gerando, *also in mourning, followed by* Jahn *weeping.*

Gerando [*mournfully.*] Woe, for the sorrowful story! Would I had never been born! I have done a heavy wrong, which smites me the heaviest. Could I but meet the Count and secure from him the punishment I deserve. I am guilty and will suffer every thing.

Tymborous [*approaching Gerando*]. Gerando, what may it mean that you are thus mourning?

Gerando. Gracious Sir, I will show you the cause of my sorrow, if you will enter the church with me.

As they are entering the church Gerando sends Jahn to fetch Gerwalt. They approach the coffin.

Tymborus. O Phaenicia, thou supreme crown of all! Mirror of maidens, compact of all virtue! How shamefully didst thou here die in thy bloom. Behold me, ye matrons and maidens, bowed down with sorrow. My misery moves me to take my own life for the sake of my dearly loved darling.

[Gerando *restrains him, draws his sword, throws himself on one knee before him.*

Gerando. Ah, gracious Sir, I alone am guilty of this deed, which Gerwalt instigated. Take the sword I offer and in my bosom drive it home; else I myself will do it. Let all men here behold me, the man who has been the ruin of such fair young years, the crown and ornament of every virtue. My life too is lost, through Gerwalt's guile who tempted me with falsehood.

Tymborus [*raising* Gerando.] This is all so strange to me. Tell me, I pray, what it all means.

Gerando [*humbly.*]. Gracious Sir, I will tell all truly. Phaenicia was so dear to me that I desired to marry her, and when your grace had won her, I almost died for grief; driven by my great love I sought to hinder your marriage but knew no means. Then Gerwalt devised a way to do it, and I followed it. But how the game began and how he carried it out, your grace knows much better than I. Yet I implore you to pardon me or to punish me as I deserve. I will endure everything with patience.

Tymborus. O woe! O sorrow! for this great disgrace! My prophetic soul mistrusted Gerwalt. Your words have shown me how I have killed my dearest. And yet I cannot be your foe. But will take it for what amends you can make, if you will beg forgiveness, first, of this dead maiden, and then of her two parents whose misery is great. But as for Gerwalt,—I swear an oath that if ever I meet that varlet he shall receive a reward which he will remember all his life long.

Gerando. Let us go to the maiden lying there in her grave, and I will implore her forgiveness. [*They draw near the coffin and* Gerando, *prostrating himself.*] Ah, Phaenicia, image of loveliness, by all thy virtues mild, by the love I bore thee but which brought this shame upon thee, I entreat that thou wilt forgive my fault. A wicked wrong have I done to thee, of whom nought else was known but virtue and honour. Thou wert a fountain of all honesty and a mirror for all maidens. By my honour and faith all this I say, and otherwise could I not speak of thee.

Tymborus [*prostrating himself*]. It is my fault, too, that I put trust in that wicked villain, who deceived me concerning thee, and that I broke off my marriage. Pardon the fault, I pray, that I should have allowed suspicion there to lodge, where I should have known there was only innocence. [*They arise and clasp hands.*] Ah, could I but awaken her from death, life, glory, wealth, and every thing the world holds dear, I would put into the hazard.

Jahn returns and reports that Gerwalt is fled. Tymborus swears vengeance on him.

Jahn. Indeed, upon my word, he was a rogue. He dressed me up in women's clothes and made me walk round the garden with him, and called me Phaenicia and pretended he was in love with me.

Tymborus. Had I known who you two were I would have made it sweet for you.

Jahn. That would have made me split with laughter. I never could have run in those clothes. [The only stroke of real humour in the play.] [*Exeunt.*

The Scene changes to Lionatus's house, where Lionatus is telling Veracundia the reports of the penitence of Tymborus, who now enters.

Tymborus. It grieves me, father-in-law, to see your sorrow. It could not grieve me more were it my own.

Lionatus. Woe to those who are to blame for the loss of my dear child! But since God has taken her out of this wretched life, to Himself, He can restore her, if it be the Divine will.

Tymborus [*kneeling*]. Oh heavens, I am much guilty therefor. Would God, I could bring her back.

Gerando [*also kneeling*]. I am the chiefest cause of all this misery, but in God's name, I beg for pardon, which if you will not grant me, thrust me through with my rapier. I have well deserved it.

Tymborus. Ah Heavens, I am the chiefest cause; I broke off the marriage. The great sin I committed cannot be forgiven me. 'Twas I who thereby killed her. Ah, if it be possible, take me, father-in-law, again into your favour. Full well I know that I was wrong, and spoke evilly of your innocent daughter, and that I believed too hastily. I resign myself to you, do with me as you please.

Lionatus. 'Tis true, my gracious Lord, you did believe too hastily and robbed of life my pious daughter, whom I had brought up in virtue, and on me, too, you have brought wretchedness.

Tymborus. 'Tis I who bear the greatest pain and wretchedness. First, because I believed too quickly, and next because I have thereby lost her. Wretched man that I am! No one but God can help me and lighten my sorrow. Pray, father, be gracious to me; let me be your son, and as long as I live I will in all things obey you.

Lionatus. Consider yourself as forgiven, my gracious Lord, and so far comply with me that when you contemplate marriage, you will marry according to my counsel. God grant that no harm come of it; I will give you only good counsel.

Tymborus. This offer is far too much. I should not have dared to expect it. I accept it, therefore, in good faith, and be assured that I will do nothing hereafter without your knowledge. Age always gives good counsel.

Gerando. To me, also, grant forgiveness; I acted very foolishly. As I have begged pardon of Phaenicia, so now I beg some love from you.

Lionatus. Unhappily, what is done is done. It is a deep grief that you followed the counsels of a fool, and so heedlessly injured me and all my family. You, too, shall have nothing from me to atone for,—but do not again refer to the way in which you killed my daughter; let not my woe break out afresh. Come, enter and sup with me. [*Exeunt.*

The Fifth Act opens with a soliloquy from Jahn, who concludes that he will not serve Gerando any longer. He has not forgotten the pail of water from Anna Maria's window, nor the share in Phaenicia's death which his master obliged him to take; he therefore gives notice to Gerando that he must provide himself with another servant. Tymborus and Gerando meet and renew the expressions of their remorse. Tymborus says that he never will marry but mourn Phaenicia to the end of his days. They decide to pay a visit to Lionatus, who in the next scene unfolds to his wife his plan to call Phaenicia Lucilia, and under that name to present her to Tymborus; his second daughter, Belleflura, he will give to Gerando. Tymborus and Gerando enter, both still in deep grief. Lionatus bids them disregard the irremediable past, etc. etc., and finally tells Tymborus that he has a bride for him, the counterpart of Phaenicia, but she is not here, she is in his castle outside the city, and her name is Lucilia; 'thither,' Lionatus ends with saying, 'we will invite ourselves as guests, and I hope all will go well.'

The scene evidently changes to Lionatus's castle, where Phaenicia is holding a short conversation with her sister, Belleflura, and moralising on the superior advantage resulting from being modest and from obeying one's parents. The two depart, and Lionatus enters leading Tymborus by the hand, followed by Gerando, Veracundia and maid. All seat themselves, after mutual salutations, and Veracundia and the maid hand round refreshments. Lionatus refers to the young bride he has chosen for Tymborus, and tells Gerando that he has one also for him. While they are drinking, Phaenicia and Belleflura enter, beautifully and modestly attired; they give their hands first to the strangers and then to their parents; and serve round the refreshments. Tymborus looks at Phaenicia; then takes Gerando aside and tells him that he believes Phaenicia's soul animates Lucilia's body, which seems Phaenicia's very own. Lionatus asks Lucilia if she could accept the Count; her only demur is that she is not his equal in rank, but Tymborus gallantly replies that the wife takes rank from her husband, and that he will marry none but her. Lionatus gives the couple his blessing and Tymborus and Gerando say 'Amen!' Phaenicia asks the Count if he had never been married before. This re-awakens all Tymborus's remorse and he bewails his lost Phaenicia for whose sake he would, like Orpheus, descend to hell. [Belle-Forest.] Lionatus interferes and says the jest has now been carried long enough and that Lucilia is Phaenicia, whom they bewailed as dead but God had restored her to life to be Tymborus's bride. 'Ah, Phaenicia,' cried Tymborus, 'art thou still alive! Then art thou dearer to me than ever!' Both unite in praising God for his goodness. Lionatus leads Belleflura to Gerando, and gives her to him as a bride; Gerando's abysmal despair is turned into exuberant joy. Praise to God is given by all for this abounding bliss; Veracundia announces that she was never so happy before in all her life; Lionatus bids them prepare the house for the nuptials, to which his majesty shall be invited, and promises sports and dancing and merrymaking for eight whole days. He calls for a song in conclusion, which is then given in eleven stanzas, whereof one, I think, will be adequately soul-satisfying. It is called 'THE MAIDEN'S MIRROR':—

Ihr zarten Jungfraun hört mir zu	List, tender maidens, now give ear,
Von aller Jungfrau Spiegel	About all maidens' mirror,
Vnd merckt was ich euch singen thu	And what I sing, be sure you hear,
Von der zucht wahren Spiegel	Of modesty's true mirror:
Gottes forcht wist	God's fear, ywis,
Der anfang ist	The first thing is,
Vnd weg zu der Weissheite	And leads to Wisdom's ways,
Wer den Weg geht	Who that way go
Gar wol besteht, ja wol besteht	Stand firm, I know, yes, firm, I know,
Vnd liebt auch Gott allzeite.	And love God all their days.

STARTER

COHN (*Shakespeare in Germany*, p. lxxv) gives the following title of a Dutch play, published within two years after Shakespeare's death:—'*I. I. Starters* | *Bly-*
'*eyndich-Truyrspel*, | *van* | *Timbre de Cardone* | *ende* | *Fenicie van Messine*, | *Met*
'*een Vermaecklijck Sotte-Clucht van een* | *Advocaet ende een Boer op't plat Friesch.* |
'*Tot Leevwarden*, | *Voor Jan Jansen Starter, Boeckvercooper by de Brol*, | *in d'En-*

'*gelsche Bybel. Anno, 1618.*' 'The Argument, "Inhout des Spels," appears to be,' says Cohn, 'a condensed narrative of Bandello's novel. There [are in it] no traces 'either of *Much Ado about Nothing*, or of *The Beautiful Phaenicia;* there is every 'indication of [Starter's] having taken his subject directly from Bandello's tale or an 'early imitation of it. It is true, he also introduces comic personages who speak in 'the Frisian dialect, but they have nothing in common with the humourous episodes, 'either in Shakespeare or Ayrer.'

EDMUND W. GOSSE (*Athenæum*, 10 Nov., 1877,) says that the title-page of this rare play by Starter, whereof only three copies are known, has an engraving of Gironde and Timbre at Fenicie's tomb. This engraving HALLIWELL-PHILLIPPS considered sufficiently curious, to reproduce it in his *Memoranda* on the present play, p. 58. GOSSE gives us a synopsis of the plot:—The scene is laid in Messina. Don Timbre de Cardone, a prince of Arragon, enters red with conquest of the French. He soliloquizes and then leaves the stage to his faithful subject, Gironde, who makes love to Fenicie, the incomparable daughter of Leonato, a gentleman of Messina. All this has been in Latin letter and rhymed verse of twelve syllables, the usual Dutch heroic measure; but the First Act closes with a farcical interlude between Doctor Roemer Warner and a Frisian boor, Siouck Sipkes, in black letter, and in alternate prose and doggerel. The body of the tragi-comedy is in pure Dutch, but all this farcical portion is in Frisian. . . . The Second Act opens with Timbre's marching up and down in front of the window where Fenicie sits spinning. He has fallen violently in love with her, but he does not know how to gain access to her. In the next Scene we are inside the house, where Fenecie and the old woman Faustina sit talking over their needle-work, and Fenicie sends the crone away to a neighbour's house to borrow some special embroideries. Timbre and his servant Alberigo catch the old woman as she enters the street, and bribe her to help them. This is a most clever and brilliant Scene, conceived in the best manner of Heywood, realistic and yet delicate. The end is that Faustina brings a letter from Timbre to Fenicie [This proves, I think, that Starter's source was Belle-Forest.—Ed.], whose maidenly susceptibility is so shocked that she tears it up and sends back the fragments to the writer. Timbre rages, but by degrees, through the father Leonato, the shy Fenicie is induced to admit the courtesies of Timbre, and, finally, to be betrothed to him. Starter has succeeded in creating a most virginal and innocent girl-character in Fenicie, her modesty being dwelt on with real dramatic skill. At last Gironde, the old lover, returns, to find himself forgotten, and he vows revenge. He instructs a parasite of his, Balacco, to play the part of Don John in Shakespeare's play, and poisons the mind of Timbre in a scene exactly resembling, almost to the point of translation, Act III, sc. ii, of *Much Ado about Nothing*. The result is that Timbre comes to Leonato's house at night and sees Balacco, as he imagines, with Fenicie. A fragment of his soliloquy will give an idea of the form of the piece:—

'O misery, O rage, what see I with mine eyes?
The stars are falling fast out of the blotted skies!
Diana hides her face, and can no longer view
The inhuman villainy these twain before me do.
Ha! knaves, but ye shall die, and in this very place
Receive the due reward of villainy apace!
Alas! what do I say, and has my tongue not sworn
Balacco should not bleed for wrongs that I have borne?

And shall I slay myself for a fair woman's sake,
Who honour, virtue, yea! and chastity can break?'

Timbre will not see Fenicie again; he sends his friend Rodrigo to announce his intention to Leonato. Fenicie, overhearing it, rushes in, and, learning of what she is accused, swoons as though she were dead. In a series of tableaux, like those in Webster's *White Devil*, we see the friends gathering round, the death of Fenicie acknowledged, the agony of the parents left alone with her, and finally her awakening out of her trance. They determine to keep her in secret, and to perform in public an ostentatious funeral. An empty coffin is consequently buried in the Church with much parade, and a monument raised to Fenicie. The funeral scene is exceedingly Elizabethan, and the mourners sing a dirge which is not wholly unworthy of Ben Jonson. It begins thus:—

'Should any ask who here lies buried, say
'Tis a fair maid, the wonder of her day;
She was the phoenix of this land of ours,
This picture shows her in her living hours;
A Count of fame and might
Took sometime his delight
In wooing her to be his lady may,
But ah! one bitter night
Fell Envy in despite
Withered this bud of love, that pined away,
For by a false lie was this Count deceived,' etc.

Timbre's love and regret increase with time, and remorse springs up in the breast of Gironde. At last, taking Timbre into the church, he confesses his guilt before the supposed tomb of Fenicie. Timbre bewails his misfortune and acknowledges the purity of Fenicie to Leonato, who produces her alive, to his infinite surprise and satisfaction; they are married with somewhat less of perplexity on the bridegroom's part than in *Much Ado about Nothing*, and the curtain falls.

VINCENTIUS LADISZLAUS

Now that the travels throughout Germany of troupes of English players, during the end of the sixteenth century and the beginning of the seventeenth have become so well-known, the temptation to a German scholar is undeniably great to discern in the very earliest of his nation's dramas, those plays, which, if not the genuine originals which SHAKESPEARE afterward remodelled, were the rude materials from which the English poet drew his plots or his characters. Hence it is that the plays of JACOB AYRER have been so diligently studied; and, as has been said above, there are not wanting students, both German and English, who believe that Shakespeare was directly indebted to his Nuremberg contemporary. With Ayrer's name we are familiar in connection with other plays of SHAKESPEARE besides the present. But with Duke HEINRICH JULIUS, of Braunschweig, we meet for the first, and only, time, in connection with the present play of *Much Ado about Nothing*. This Duke, born in the same year with Shakespeare, was one of the earliest German noblemen who

maintained a company of professional players, *possibly* English, and the only nobleman, as far as I know, who wrote plays for the stage,—plays, too, whereof the plots were not drawn solely from the Bible. Whether from modesty, or because he considered the writing of plays as beneath his dignity, his comedies were printed as the composition of HIBALDEHA, or else variants of this mysterious word, which modern ingenuity has deciphered as standing for *H*enricus *J*ulius *B*runsvicensis *A*c *L*unaeburgensis *D*ux *E*piscopus *Hal*berstadensis. His plays are on a higher level than Ayrer's, which are constantly disfigured by disgusting coarseness. But with only one of his plays are we here concerned, namely *Vincentius Ladislaus*, wherein HERMAN GRIMM discerns (*Fünfzehn Essays*, 1875, p. 142, first published in 1856), in the character of the hero, certain traits or certain accidents which SHAKESPEARE afterwards adopted or modified in Benedick. With the question of priority we need not deal. We cannot tell when either of the two plays was written. We know only that *Vincentius Ladislaus* was printed in 1599, and *Much Ado about Nothing* in 1600.

It would demand too much space to give here a synopsis of the whole play, Scene by Scene, or even Act by Act; all that can be presented is a very brief digest, which I have made from DR HOLLAND'S admirably edited edition, Stuttgart, 1855, p. 507:—

The comedy opens with a speech by the servant of Vincentius Ladislaus, who has been sent by his master to engage lodgings for him in the town, and has been strictly ordered to post on the door a bill setting forth the name and quality of his lord, namely, 'Vincentius Ladislaus, Satrap of Mantua, Challenger on foot or on 'horseback, aforetime the legitimate, posthumous son of the noble and honourable, 'also mighty and valiant, Barbarossa Bellicosus of Mantua, Knight of Malta, with a 'train of his servants and horses.' The servant expresses his conviction that his master is a fool and a braggart,—a conviction we are evidently intended to share when his master appears in a coat trimmed with fur and an enormous hat with feathers. Vincentius affects a most lofty mien, demands unheard of dishes and wines from the host, tries to lead a priest into a theological discussion, and talks villainous dog-latin. When he visits the Duke, by invitation, he entertains his host, the Duchess and her ladies with marvellous stories of his prowess; and here, by the way, we find where RASPE, or BÜRGER, or both, found some of the material which centuries afterward delighted the world as the *Adventures of Baron Münchausen*. Vincentius related that he was once pursuing an enemy through the gate of a beleagured city when the portcullis fell on his horse and cut the animal in two just behind the saddle, but the steed still continued his career, and the rider never discovered the mishap until the horse, in endeavouring to turn, fell over; again, that Vincentius once noticed a blind old boar led through the forest by holding in his mouth the tail of a young boar which acted as his guide; the skilful hunter at one shot severed the tail close to the guide's body, and then seizing the end led his blind victim to the slaughter house; again, he told of a wolf into whose mouth he thrust his arm so far that he reached the beast's tail, and seizing it, with a vigorous pull, turned the creature completely inside out; furthermore, he told of an acquaintance who ate a pomegranate, seeds and all, whereupon the seeds sprouted and grew from the man's eyes, ears, nose, and mouth; and many more marvels besides. He imposed, however, upon none of his company, and in essaying his boasted accomplishments, music, dancing, and fencing, he came to ignominious grief. Finally, to get rid of him, the Duke persuaded him that one of the young maids of honour, whom Vincentius had ogled, was really in love with him, and a young boy

dressed in women's clothes being used as a decoy, Vincentius sprang into a bed under which there was a large tub of water, whereinto he plunged, and was then, as the play ends, driven from court and town amid the jeers of courtiers and populace.

Such is the material out of which DR HERMAN GRIMM supposes Shakespeare to have modelled Benedick. His remarks are as follows:—

(*Fünfzehn Essays*, p. 170): Benedick and Beatrice are not to be found in the Novel. But Ayrer has them! The point of the secondary plot in Shakespeare's play consists in making Benedick believe that Beatrice is in love with him, while she is tricked into thinking the same of him. Now recall Jahn's first adventure; he is in love with Anna Maria, and when his master deceives him into the belief that she returns his affection, it is all up with him. True, there is but a very remote similarity in the circumstances of the two couples, but we must bear in mind that neither of them in the two comedies originally belongs to the story, but that in each they are brought in as an outside appendage. Now, how could two authors, in making use of the same novel, hit upon an addition so similar? It may be that this similarity can be discerned only by those determined to find and emphasize it. How then is it that the situations on the stage in both plays so often coincide? Did Ayrer imitate Shakespeare, and coarsen his charming material, did he travesty his characters so ruthlessly, and so alter all their talk, or did he make use of some play that had appeared upon the English stage before Shakespeare, and of which the poet also availed himself? We do not know the date of either play, and the question would remain unanswered, did not the Duke Heinrich Julius's *Vincentius Ladislaus* here make his appearance, and help us to solve the riddle.

Before I enter upon this, however, I must speak once more of the actors in Italian comedy. Among them is found the lover doomed to be always rejected. Upon this poor fellow is heaped every conceivable characteristic which could justify the obdurate Fair One, not only in rejecting him, but in playing him any possible ill turn, and when this part was combined with that of the old *miles gloriosus*, the cowardly braggart of the Plautinian farce, the result was the *Capitano*, a personification of all that seems to Italians most reprehensible in man,—a national scapegoat, so to speak, for the weaknesses of the male sex.

The Capitano appears upon the stage quite in the style, and with the bombastic speech of his antique predecessor. His servant listens to him with admiration; at times, however, indulging in innocent irony, which his master magnanimously condones. The Capitano confronts every one in the most insolent fashion, and ruthlessly picks a quarrel; but the moment that his opponent shows signs of taking things seriously, he begins to draw in his horns, and can dextrously avoid an encounter which would place him in the unpleasant predicament of being forced to display his boasted might. I call to mind one excellent scene in which his opponent tries to compel him to fight by heaping him with insults, each of which the Capitano contrives so to twist and turn, that the grossest abuse is made to seem flattery; he preserves his dignity, and proudly leaves his sword in the scabbard. Should he be forced to draw it, he is of course defeated, and this he ascribes to all sorts of accidents, for which he threatens to take a terrible revenge. Beaten, ridiculed, and tricked out of his sweetheart, he yet manages to leave the battlefield, maintaining his air of dignity to the last, either magnanimously forgiving every one for what has been done, after the fashion of a lion forgiving a mouse, or threatening that at some future day, when there is need of his strong right arm, he will refuse all aid, and calmly contemplate the universal ruin.

Quarrels between Italy and Spain endowed the Capitano with all the evil qualities of the Spaniard; he became acclimatized in France; he made his appearance in England, and Shakespeare modelled after him his incomparable Falstaff as his national counterpart. Parolles, in *All's Well that Ends Well* is the genuine Italian *Capitano;* Sir Toby Belch, and Sir Andrew Aguecheek are his near of kin. Finally, Armado, in *Love's Labour Lost* is the Spanish *Capitano*, especially when he appears at last in Hector's armour, and thunders forth to his opponent *By the North Pole I challenge thee!* Ridicule of the Spaniards had been popular in England since Queen Mary's time when the Spanish Catholic Philip came to England. Even during her reign Spaniards were put upon the stage to be laughed at. (Prescott. *Philip II.*)

In the year 1577 Henry III. of France hired some comedians from Venice. The troop was called *Gli comici gelosi.* They appeared first in Blois, and in 1588 acted in Paris, in the Hotel de Bourbon, and stayed there until the year 1600, in spite of the prohibition of the Parliament, which espoused the cause of native players. In accordance with universal custom, their plays were mere bare plots, in which every actor retained the part allotted to him, and improvised all that he said. The part of the *Capitano* was sustained by *Francisco Andriani.* He appeared under the name of *Il Capitano Spavento dell' vall' inferno.* His wife was quite famous, under the name of *Isabella.* After the dissolution of the troop, Andriani withdrew to Pistoja, and there edited the *Bravoure del Cap. Spavento*, a book which contains only dialogues between the Capitano and his servant Trapparola; it is a mass of the maddest bombast that has ever been put together. I have examined the third edition (1615, Venice). In 1617 a second part appeared, rather feebler, to be sure, but still affording material for wonder that after the absolutely monstrous nonsense of the first part the author should have had sufficient fancy left to bring to market a fresh crop.

The book is divided into *raggionamenti.* 'On your way,' the Capitano says, in the first of these, to his servant, 'to fulfil my orders, remember to keep your eyes 'and ears wide open for it may be you will meet some hero, or demigod, who is on 'fire, consuming with a frantic desire to know something about me. Tell him that I 'am the Capitano Spavento of the Infernal valley, called the Demoniac, Prince of 'the chivalric order of Trismegistus, which signifies great and powerful adventurer, 'mighty destroyer, strong annihilator, subduer, and conqueror of the universe, son of 'the earthquake and the hurricane, father of Death, and sworn comrade of the Devil 'in Hell.'

He boasts himself the owner of hundred-league boots; he once swung a lion by the tail, and with him killed a knight, who held a lady in durance; he had married the daughter of the Grand Turk; had had for his light o' loves all the celebrated beauties of all lands and times; he sprang with a leap from his mother's womb, proclaiming in tones of thunder, *io sono il Capitano Spavento*, so that the women present fled in terror; he bought the daughter of a sorceress from her mother [etc. etc.].

(P. 176): The Duke Heinrich Julius's Vincentius Ladiszlaus is merely a copy of the *Capitano.* [After quoting the placard, bearing his name and titles which Vincentius orders his servant to post upon his door, Grimm continues:] Now compare this with Beatrice's words in the first Scene of *Much Ado about Nothing*, where she calls Benedick 'Signor Montanto,' and says that he once 'set up his 'bills' in Messina, and that she had promised to eat all he killed, and we shall see that she therein characterises Benedick as a genuine *Capitano.* We now see what

Shakespeake meant by the bills which Benedick set up. Ayrer's comedy has shown us the significance of Cupid's bolt. Thus we find the same jests in the same places in the two plays.

[In reference to the last Scene of *Vincentius*, Grimm continues, p. 180]: Here we find as the kernel of the plot, a trick played upon a man with an overweening estimate of himself, who is made to believe that a girl is in love with him. But here we have it as an interlude only. Some play must therefore have existed, based upon Bandello's novel, with an interlude, in which the Capitano appeared. In this play the names were taken from Bandello. Ayrer used it, and altered the part of the Capitano which he gave to the Fool; Duke Heinrich Julius, on the other hand, took out the Capitano's part, and from it framed as well as he could an original comedy. But Shakespeare used all this material as mere shapeless clay, from which he modelled the magnificent figures of his comedy. It is a joy to come to him at last,—to him, whose work stands so far above stereotyped, mechanical, theatric jobbery, and yet is so admirably adapted to the stage. How delicately he has evolved the attractive Benedick from the clumsy Capitano,—how perfectly consistent with the bearing of a gentleman is his rhodomontade,—how exactly do Beatrice's sallies hit him and yet how little do they cleave to him. Merry and rollicking as he may be in behaviour and conversation, he is never ridiculous, so perfectly is the laughter on his side, and although mated with Beatrice by a trick, the heart alone has the last word. Shakespeare was a poet, the worthy Duke Heinrich Julius was an excellent and capable ruler, but the dramatic work that he has bequeathed to us is feeble and worthless, although it must be confessed that his dramas take first rank compared with so many others of this century that are infinitely worse.

We really gain nothing by reading and rummaging among the material of which Shakespeare made use for his plays. It makes the poet no whit better or worse, or more comprehensible. The most it can do is to throw light upon certain obscure passages, and, moreover, the greater number of these are only partially obscure. The spiritual essence of Shakespeare's work will be revealed only to him who receives it pure and unmixed, and will be hidden from him who does not so receive it, however bulky may be the historical material at his command. One thing we may gain from it—appreciation. We begin to perceive with increasing distinctness that Shakespeare modelled the material at hand with intention, and knew as perfectly how to put asunder as to bind together the single portions of his plays. Look at the first scene of the [present play]; how artistically does an apparently careless conversation introduce us to the whole; how perfectly are the characters of Beatrice and Benedick, and their relation to each other revealed in a few words. How exquisitely is the contrast drawn between this relation, and that between Hero and Claudio; how charmingly has Shakespeare transported to a loftier sphere the successful trick played upon a tipsy fool, and, without divesting it of its comic element, converted it into a delicate plot. How fine it is that the scene wherein Claudio's false suspicion is apparently confirmed is not enacted upon the stage, but only related there. And lastly how touching is the final explanation of every thing.

It is verily true that the comprehension of a poet depends upon the depth of feeling brought to his apprehension, and through comparative study this comprehension so grows and increases in the mind of the student, that he is ever prompted to fresh and more thorough research.

[Criticism of Grimm, I leave to his countryman, as follows]:—

TITTMANN (*Schauspiele a. d. 16ten Jahrhundert*, 2te Th. s. 147): The attempt

to trace any connection between Jahn's love for Anna Maria and Benedick's charming relationship with Beatrice is downright tasteless. But when this connection is extended to single phrases and turns of the dialogue, such 'criticism' verges on the ridiculous. When Ayrer, for instance, makes Venus say, 'Vulcan is angry and hot-tempered, and will not forge any more arrows for Cupid,' and, later on, Cupid says: 'My father, the angry Vulcan, has forged me some arrows,' and with these expressions is compared Benedick's remark that 'Cupid is a good hare-finder and Vulcan a rare carpenter' there must be found, forsooth, a confirmation of this wonderful connection. That Vulcan forges Cupid's arrows is not an uncommon reference elsewhere in German poetry. In an 'Association-song' by Joachim Brechtel (Nürnberg, 1594) we find: 'Ah, Cupid, thou hast warmed my heart, With thy 'father's golden dart, Which he has made o' the sharpest.' Moreover, the discovery is not new; in the *Notes* to his Translation, Ludwig Tieck refers to these supposititious identities, but considers it merely possible that 'Bandello's novel may 'have been adapted to the English stage even before the time of Shakespeare, and 'that therein a similar joke or expression may have appeared.' Nay, more; when Beatrice says that Benedick 'set up his bills here in Messina and challenged Cupid 'at the flight; and my uncle's fool subscribed for Cupid and challenged him at the 'bird-bolt,'—this reference must be allied, forsooth, to that arrow which had struck Jahn [not in the heart, but in a locality considerably removed]!

More important parallels it is quite possible to detect; for instance, Lionato's decision to give out that his daughter is dead, in the hope (herein departing from Bandello) that her bridegroom might return; which finds its parallel in Shakespeare from the mouth of the Friar. On the other hand, the discrepancies between Bandello's novel and Ayrer's comedy are so numerous that separate details common to both add no weight. Shakespeare moulded his material with all the freedom of poetical creation; Ayrer honestly and faithfully appropriated it, as he found it.

CHAEREAS AND CALLIRRHOE

KONRAD WEICHBERGER contributes to a *Jahrbuch*, issued by the admirable *Deutsche Shakespeare Gesellschaft* (vol. xxxiv, p. 339, 1898), an article on *The Original Sources of Much Ado about Nothing*, wherein he suggests that the source, possibly the direct source, of Bandello's novel is the late-Grecian romance by Chariton of *Chaereas and Callirrhoe*. Of course, there is no suggestion that Shakespeare had any knowledge of this old romance, all that is claimed is that in certain points the resemblance between Chariton and Bandello is too striking to have been accidental.

In briefest words, the story of Chaereas and Callirrhoe is as follows:—The scene is laid in Syracuse, in Sicily, where the marriage, after befitting obstructions, is celebrated between a miracle of maidenly beauty, Callirrhoe, and a miracle of manly prowess, Chaereas. The discomfited lovers of the bride hereupon plot to ruin the happiness of the wedded pair. To this end, Chaereas is induced, by stories of his wife's infidelity, to lie in wait, one evening, before his own door. In the dusk, he sees a man (one of the conspirators) elegantly attired, pass and repass, and by furtive glances at the house, evidently responding to an appointment. At last, a maid cautiously opens the door, and the lover enters. Transported with fury, Chaereas rushes in after him to slay him on the spot. But the villain had slipped behind the door, and as Chaereas storms in, the villain glides softly out. Callirrhoe alarmed

by the noise, comes, without a light, to meet her husband, who, in the dark, mistakes her for the lover, and in his blind rage gives her so powerful a kick that she falls dead on the spot. Under torture, the maid divulges the plot, and Chaereas is acquitted of the murder. With much pomp, Callirrhoe is buried, but awakens from her trance just as pirates break into the vault to steal the rich jewels with which her corpse had been adorned; these they carry off together with Callirrhoe herself. The robbery is discovered the next day when Chaereas, overwhelmed with remorse, visits the tomb; he is prevented from suicide by his friend, Polycharmos.

Hereupon, the adventures of husband and wife, by land and by sea, fill seven books, until at last the pair are united and return to Syracuse, where a bride also is conveniently found for Polycharmos.*

Of this story, but one MS is known; it is in a monastery at Florence and was first printed in 1750 at Amsterdam, by D'Orville.† Weichberger doubts that Ariosto had ever read this MS, because Ariosto could not read Greek, which was not the case with Bandello, who, in his wanderings, before he settled down in Agen, may well have examined it, 'at least the first and last books.' He also traces a connection between *Chaereas and Callirrhoe*, and *Tirante el Blanco*, and, most filmy of all, with the Ninth story in the *Introduction* to Giraldi Cinthio's *Hecatomithi*, where the only connection which I can trace is in the rich clothes which the fictitious lover purchases from the Jews; in brief, a waiting maid is there in love with her master, and persuading him to watch her mistress's actions, introduces a villain into the house in sight of the concealed husband whose actions, after the adroit escape of the villain, are so violent in flourishing a drawn sword that the innocent wife flies in terror,—but it all ends happily, virtue is vindicated and vice is condemned to prison for life. One is almost inclined to doubt that Herr Weichberger could have read the story. Still, adepts in Comparative Literature can trace a filament of connection as attenuated as the virtue of a drug in a Homœopathic potentisation.

The searching analysis of the variations between Chariton and Bandello which Herr Weichberger has given, is hardly germane to the purposes of the present volume, albeit by no means devoid of interest.

To the list of stories wherein the bridegroom is deceived by a false personation, TITTMANN‡ adds *El Patrañuelo*, in the *Collection of Novels* by Juan Timoneda, Alcala, 1576. This I have not seen.

TIRANTE EL BLANCO

DUNLOP, in his *History of Fiction*, 1814, gives a sketch of the early Spanish novel, *Tirante el Blanco*, written by Johan Martorell, 'probably, about the year 1400;' the last edition in Spanish was published at Valladolid in 1511; it was translated into Italian by Manfredi in 1538; it has never appeared in English, and the only copy in my possession is a French translation by the COMTE DE CAYLUS, published in London, undated, but about 1737. This novel should have some interest for English readers, because of its long account of that eccentric character, William, Earl of Warwick.

In the course of his sketch, Dunlop (p. 169, ed. 1845) narrates that, 'the good

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* See also DUNLOP, *History of Fiction*, 1814; 3rd. ed., 1845, p. 33.

† DUNLOP, *op. cit.* p. 426.

‡ *Schauspiele aus dem sechzehnten Jahrhundert*, 1868, 2te Th. p. 146.

'understanding which subsisted between Tiran and the princess is at length inter-
'rupted by the plots of the Vedova Reposada, another attendant, who, having fallen
'in love with Tiran, contrives to make him jealous of her mistress, by a stratagem
'resembling that which deceives Claudio in *Much Ado about Nothing*, and also the
'lover of Geneura in the fifth canto of the *Orlando Furioso*.'

This remark of Dunlop is probably the foundation of all subsequent allusions by SKOTTOWE, and others, both English and German, to the connection between *Tirante el Blanco* and the plot of the present play. If the unvarnished fact that a lover is deceived by a fictitious impersonation is to be the connecting link, then the story of Tirante certainly becomes part of the chain. But beyond this fact, there is in every detail of Tirante's experience a wide divergence from Claudio's.

I will give very briefly the outlines of the Spanish story, and then close this subject of the *Source of the Plot*.

Tirante el Blanco (whose name is derived from his father's lordship of Tirranie (qy. Turraine?) and his mother's name Blanche, a daughter of the Duke of Britany) is madly in love with Cremesina, the daughter of the Emperor of Constantinople, who returns his love with equal ardour. The Princess's governness, the Widow Reposada, is secretly in love with Tirante and determines by stratagem to divert to herself his attachment to the Princess. To this end, she asserts to Tirante that she can give him ocular proof of the Princess's low debauchery. Tirante is accordingly stationed at a very high window where by means of two mirrors he can observe the royal garden down below him, whereof the gardener was a repulsive negro. In anticipation of this hour, the Widow Reposada had caused a skilfull artist to model out of black leather a life-like mask of this hideous negro. Tirante, being ensconced, and his mirrors at the right angles, the Widow induces Cremesina and her attendants to walk in the garden, and when they were within range of Tirante's mirrors she persuades one of the Princess's attendants (who, by the way, bears the pretty name, Plazirdemavida) to put on, by way of frolic, the mask of the negro and his gabardine, and to emerge from the shrubbery and make love to Cremesina, who, entering into the joke, with unfeigned glee, merrily returned the exaggerated devotion of the disguised Plazirdemavida.

The sight was enough for Tirante, and small blame to him, considering the distance and the black leather. Of course his despair and grief were profound, and from time to time he emitted piercing cries. Although it has no bearing on our present object, I think we ought to drop a tear over the reaction of the joke on the poor negro. On his way home, Tirante saw the faithful gardener peacefully mending the roof of his hut; whereupon the heart-broken knight as a relief to his over-wrought feelings dragged the blackamoor into his hut and there cut off his head. The next day Tirante departed on an expedition against the Turks without taking leave of his Princess. Just as his ship was weighing anchor, Plazirdemavida, who had been sent by the Princess to learn the cause of his coldness, revealed the trick. It was too late to return, a storm was rising and Tirante was forced to depart. In a year or two he returned with innumerable kings, potentates, and warriors as prisoners, incalculable wealth, and his marriage to the Princess was about to be celebrated with indescribable pomp when he was seized with a mortal illness and expired before his bride could reach him. The news of his death proved fatal to the Emperor, who immediately succumbed, and the Princess, his bride, died within a few hours; at the moment of her death there was a sudden brilliant illumination in her chamber, 'it
'was,' says the chronicler, 'the angels who carried her soul and Tirante's to para-

'dise.' They were all three buried on three successive days; and everybody cried so much, that, as the chronicler says, 'no one wanted to cry again for a whole year.'

Tirante el Blanco deserves a place in our memory as one of the three romances which were saved by the priest out of Don Quixote's library,—'in its way,' said the priest, 'it is the best book in he world.'

ENGLISH CRITICISMS

LANGBAINE (p. 108), in his list of plays by D'AVENANT, thus speaks of *The Law against Lovers*:—A Tragi-Comedy made up of two Plays written by Mr *Shakespear, viz. Measure for Measure*, and *Much Ado about Nothing*. Tho' not only the characters, but the language of the whole Play almost, he borrow'd from *Shakespear;* yet where the language is rough or obsolete, our Author [D'Avenant] has taken care to polish it.

In Heywood's *Faire Mayde of the Exchange*, 1607, there are many 'echoes,' (as the Editor, BARRON FIELD, of the old *Shakespeare Society* happily terms them) of *Much Ado about Nothing*, which prove its early popularity.

CHARLES GILDON (*Rowe's Edition*, 1709, vol. vii, *Remarks*, etc. p. 304): This play we must call a Comedy, tho' some of the incidents and discourses are more in a tragic strain; and that of the accusation of Hero is too shocking for either Tragedy or Comedy; nor cou'd it have come off in nature, if we regard the country, without the death of more than Hero. The imposition on the Prince and Claudio seems very lame, and Claudio's conduct to the woman he lov'd, highly contrary to the very nature of love, to expose her in so barbarous a manner and with so little concern and struggle, and on such weak grounds without a farther examination into the matter; yet the passions this produces in the old father make a wonderful amends for the fault. Besides which there is such a pleasing variety of characters in the play, and those perfectly maintain'd, as well as distinguish'd, that you lose the absurdities of the conduct in the excellence of the manners, sentiments, diction, and topics. Benedick and Beatrice are two sprightly, witty, talkative characters, and tho' of the same nature, yet perfectly distinguish'd, and you have no need to read the names to know who speaks. As they differ from each other, tho' so near a kin, so do they from that of Lucio in *Meas. for Meas.*, who is likewise a very talkative person; but there is a gross abusiveness, calumny, lying, and lewdness in Lucio, which Benedick is free from. One is a rake's mirth and tattle; the other is that of a gentleman, and a man of spirit and wit. The stratagem of the Prince on Benedick and Beatrice is manag'd with that nicety and address that we are very well pleas'd with the success, and think it very reasonable and just. . . . To quote all the comic excellences of this play would be to transcribe three parts of it. For all that passes betwixt Benedick and Beatrice is admirable. . . . The aversion that the poet gives [them] for each other in their discourse heightens the jest of making them in love with one another. Nay, the variety and natural distinction of the vulgar humours of this play are remarkable. The scenes are something obscure, for you can scarce tell where the place is in the first two Acts, tho' the scenes in them seem pretty entire, and unbroken. But those are things that we ought not to look much for in Shakespeare. But whilst he is out in the dramatic imitation of the fable, he always

draws men and women so perfectly, that when we read, we can scarce persuade ourselves but that the discourse is real and no fiction.

[These remarks are interesting in view of their date. I know of no earlier commentary on this play, and it is pleasant to note its recognition of Shakespeare's supremacy in delineating character. The observation that the characters bear their stamp of individuality so marked that we do not need to read the names before the speeches, here, as we see, anticipates Pope, to whom it is generally credited.—ED.]

WILLIAM HAZLITT (p. 303): Perhaps that middle point of comedy was never more nicely hit in which the ludicrous blends with the tender, and our follies, turning round against themselves in support of our affections, retain nothing but their humanity.

Dogberry and Verges in this play are inimitable specimens of quaint blundering and misprisions of meaning; and are a standing record of that formal gravity of pretension and total want of common understanding, which Shakespeare no doubt copied from real life, and which in the course of two hundred years appear to have ascended from the lowest to the highest offices in the state.

MRS INCHBALD (*British Theatre*): Those persons, for whom the hearts of the audience are most engaged, have scarce one event to aid their personal interest; every occurrence which befalls them depends solely on the pitiful act of private listening. If Benedick and Beatrice had possessed perfect good manners, or just notions of honour and delicacy, so as to have refused to become eaves-droppers, the action of the play must have stood still, or some better method have been contrived,—a worse hardly could,—to have imposed on their mutual credulity. But this willingness to overhear conversations, the reader will find to be the reigning fashion with the *dramatis personæ* of this play; for there are nearly as many unwarrantable listeners, as there are characters in it. But, in whatever failings the ill-bred custom of Messina may have involved Benedick and Beatrice, they are both highly entertaining and most respectable personages. They are so witty, so jocund, so free from care, and yet so sensible of care in others, that the best possible reward is conferred on their merit,—marriage with each other. . . . Shakespeare has given such an odious character of the bastard, John, in this play, and of the bastard, Edmund, in *King Lear*, that, had these dramas been written in the time of Charles the Second, the author must have been suspected of disaffection to half the court.

AUGUSTINE SKOTTOWE (i, 354): Shakespeare has been deservedly praised for his skill in overcoming the difficulties that still interposed between the union of Benedick and Beatrice. Delay was impossible; the story of Benedick's love being a fable, great care was necessary to prevent Beatrice from discovering the deception practised on her; a discovery which would have altogether defeated the design of bringing her and Benedick together, for Beatrice never could have condescended to own a passion she had been tricked into. Shakespeare, therefore, combines in her mind, a desire of revenge on Claudio with her new feelings for Benedick. In the most natural way possible, she engages her lover to call Claudio to account for the injury done her cousin; and she is thus at once compelled to drop her capricious humour, and treat Benedick with the confidence and candour his services merited. Benedick and Beatrice are the pure and beautiful productions of Shakespeare's imagination. He first conceived and gave a faint sketch of their characters in *Love's Labour's Lost*.

In *Much Ado about Nothing*, they are expanded into finished portraits, and launched into a new scene of action of which he himself was the entire inventor. It is not often that Shakespeare appears as the constructor of his dramatic incidents. The plot on the two marriage-haters is ingeniously conceived and executed; and the characters of the parties being as similar as is consistent with the difference of sex, the practice of the same mode of deception on each of them is highly natural and humourous.

MRS JAMESON (2nd ed., i, 128): Shakespeare has exhibted in Beatrice a spirited and faithful portrait of the fine lady of his own time. The deportment, language, manners, and allusions are those of a particular class in a particular age; but the individual and dramatic character which forms the groundwork is strongly discriminated, and being taken from general nature, belongs to every age. In Beatrice, high intellect and high animal spirits meet, and excite each other like fire and air. In her wit, (which is brilliant without being imaginative,) there is a touch of insolence, not unfrequent in women when the wit predominates over reflection and imagination. In her temper, too, there is a slight infusion of the termagant; and her satirical humour plays with such an unrespective levity over all subjects alike, that it required a profound knowledge of women to bring such a character within the pale of our sympathy. But Beatrice, though wilful, is not wayward; she is volatile, not unfeeling. She has not only an exuberance of wit and gayety, but of heart, and soul, and energy of spirit; and is no more like the fine ladies of modern comedy,—whose wit consists in a temporary allusion, or a play upon words, and whose petulance is displayed in a toss of the head, a flirt of the fan, or a flourish of the pocket-handkerchief,—than one of our modern dandies is like Sir Philip Sidney.

In Beatrice, Shakespeare has contrived that the poetry of the character shall not only soften, but heighten its comic effect. We are not only inclined to forgive Beatrice all her scornful airs, all her biting jests, all her assumption of superiority; but they amuse and delight us the more, when we find her, with all the headlong simplicity of a child, falling at once into the snare laid for her affections; when we see *her*, who thought a man of God's making not good enough for her, who disdained to be o'ermastered by 'a piece of valiant dust,' stooping like the rest of her sex, vailing her proud spirit, and taming her wild heart to the loving hand of him whom she had scorned, flouted, and misused 'past the endurance of a block.' And we are yet more completely won by her generous enthusiastic attachment to her cousin. When the father of Hero believes the tale of her guilt; when Claudio, her lover, without remorse or a lingering doubt, consigns her to shame; when the Friar remains silent, and the generous Benedick himself knows not what to say, Beatrice, confident in her affections, and guided only by the impulses of her own feminine heart, sees through the inconsistency, the impossibility, of the charge, and exclaims, without a moment's hesitation, 'O, on my soul, my cousin is belied!' . . .

Infinite skill, as well as humour, is shown in making this pair of airy beings the exact counterpart of each other; but of the two portraits that of Benedick is by far the most pleasing, because the independence and gay indifference of temper, the laughing defiance of love and marriage, the satirical freedom of expression common to both, are more becoming to the masculine than to the feminine character. Any woman might love such a cavalier as Benedick, and be proud of his affection; his valour, his wit, and his gaiety sit so gracefully upon him! and his light scoffs against the power of love are but just sufficient to render more piquant the conquest of this

'heretic in despite of beauty.' But a man might well be pardoned who should shrink from encountering such a spirit as that of Beatrice, unless, indeed, he had 'served an apprenticeship to the taming-school.' The wit of Beatrice is less good-humoured than that of Benedick; or, from the difference of sex, appears so. It is observable that the power is throughout on her side, and the sympathy and interest on his: which, by reversing the usual order of things, seems to excite us *against the grain*, if I may use such an expression. In all their encounters she constantly gets the better of him, and the gentleman's wits go off halting, if he is not himself fairly *hors de combat*. Beatrice, woman-like, generally has the first word, and will have the last. . . .

It is remarkable that, notwithstanding the point and vivacity of the dialogue, few of the speeches of Beatrice are capable of a general application, or engrave themselves distinctly on the memory; they contain more mirth than matter; and though wit be the predominant feature in the dramatic portrait, Beatrice more charms and dazzles us by what she is than by what she *says*. It is not merely her sparkling repartees and saucy jests, it is the soul of wit, and the spirit of gayety informing the whole character,—looking out from her brilliant eyes, and laughing on the full lips that pout with scorn,—which we have before us, moving and full of life.

THOMAS CAMPBELL (p. xlv): I fully agree with the admirers of this play in their opinion as to the most of its striking merits. The scene of the young and guiltless heroine struck speechless by the accusation of her lover, and swooning at the foot of the nuptial altar, is deeply touching. There is eloquence in her speechlessness, and we may apply the words, *Ipsa silentia terrent*, amidst the silence of those who had not the ready courage to defend her, whilst her father's harsh and hasty belief of her guilt crowns the pathos of her desolation. At this crisis, the exclamation of Beatrice, the sole believer in her innocence, 'O, on my soul, my cousin is belied,' is a relieving and glad voice in the wilderness, which almost reconciles me to Beatrice's otherwise disagreeable character. I agree also that Shakespeare has, all the while, afforded the means of softening our dismayed compassion for Hero, by our previous knowledge of her innocence, and we are sure that she shall be exculpated. Yet who, but Shakespeare, could dry our tears of interest for Hero, by so laughable an agent as the immortal Dogberry? I beg pardon for having allowed that Falstaff makes us forget all the other comic creations of our Poet. How could I have overlooked you, my Launce, and my Launce's dog, and my Dogberry? To say that Falstaff makes us forget Dogberry is, as Dogberry himself would say, 'most tolerable and not to be 'endured.' And yet Shakespeare, after pouncing this ridiculous prey, springs up, forthwith, to high dramatic effect in making Claudio, who had mistakenly accused Hero, so repentant as to consentingly marry another woman, her supposed cousin, under a veil, which, when it is lifted, displays his own vindicated bride.

At the same time, if Shakespeare were looking over my shoulder, I could not disguise some objections to this comedy, which involuntarily strikes me as debarring it from ranking among our Poet's most enchanting dramas. I am on the whole, I trust, a liberal on the score of dramatic probability. Our fancy and its faith are no niggards in believing whatsoever they may be delighted withal; but, if I may use a vulgar saying, 'a willing horse should not be ridden too hard.' Our fanciful faith is misused, when it is spurred and impelled to believe that Don John, without one particle of love for Hero, but out of mere personal spite to Claudio, should contrive the infernal treachery which made the latter *assuredly* jealous. Moreover, during

one-half of the play, we have a disagreeable female character in that of Beatrice. Her portrait, I may be told, is deeply drawn, and minutely finished. It is; and so is that of Benedick, who is entirely her counterpart, except that he is less disagreeable. But the best-drawn portraits by the finest masters may be admirable in execution, though unpleasant to contemplate, and Beatrice's portrait is in this category. She is a tartar, by Shakespeare's own showing, and, if a natural woman, is not a pleasing representative of the sex. In befriending Hero, she almost reconciles us to her, but not entirely; for a good heart, that shows itself only on extraordinary occasions, is no sufficient atonement for a bad temper, which Beatrice evidently shows. The marriage of the marriage-hating Benedick and the furious anti-nuptial Beatrice is brought about by a trick. Their friends contrive to deceive them into a belief that they love each other, and partly by vanity,—partly by mutual affection, which has been disguised under the bickerings of their wit,—they have their hands joined, and the consolations of religion are administered, by the priest who marries them, to the unhappy sufferers. [For the conclusion of Campbell's remarks, wherein he calls Beatrice an 'odious woman,' see V, iv, 133, p. 289.—ED.]

ANON. (*Edinburgh Review*, July, 1840, p. 483): It is interesting to trace how that great rule of the poet, which Coleridge has set down as characteristic of him,—his general avoidance of surprises,—is [in *Much Ado about Nothing*], as elsewhere, made subservient to the immediate purpose. In the *Merchant of Venice*, which has a higher aim, we are left to be swayed in uncertainty by the currents of the action;—here, where the framework is slighter, and the prevailing tone of thought more airy and sportive, we are always admitted behind the curtain, throughout the whole series of deceits or mistakes which constitute the story of the play. Before every lie is uttered we know that it is a lie, and we cannot doubt but it will be detected. In the story of the treachery practised towards Hero, the incidents are in their external aspect deeply tragic, and the characters treat them as such; but we, who are in the secret, know that the whole rests within that sphere where comedy finds its nurture. We have helped to dress the puppets, and we help to pull the strings. We have listened to the conversation of Don John with Borachio; we know that Hero is innocent; we know, when she leaves the chapel, that her death is to be but a pretence; at the wedding we have looked behind the veil which covers the face of Antonio's supposed daughter. Here, the catastrophe comes to us after gradual preparation. No sudden convulsion attends it, and no softening close is necessary like that which carried us from Shylock's judgement-hall to the lady's villa. Here also we have been throughout in that mood of interest slightly excited for the incidents, which enabled us to watch with delight some of the most felicitous of all representations of character, in a type which Shakespeare, again and again fondly returning to it, here developed in its utmost possible perfection.

HARTLEY COLERIDGE (ii, 135): This play is one of Shakespeare's few essays at what may be called genteel comedy, and proves that neither genius, wit, humour, nor gentility will serve to produce excellence in that kind. It wants that truth of ideal nature which was Shakespeare's *forte*, and does not present enough of the truth of real life and manners to compensate for the deficiency. The more impassioned scenes are scarcely in place. Tragi-comedy is one thing, comi-tragedy is another. Where pathos is predominant, it often may derive an increase of power from lighter scenes; but where the ground-work is comic, it is vain to work in flowers of sombre

hue. The tale, too, is improbable, without being romantic. Still it is Shakespeare,—delightful in each part, but unsatisfactory in the effect of the whole.

P. S. I never censure Shakespeare without finding reason to eat my words.

CHARLES BATHURST (p. 60): This comedy is in the second style, chiefly flowing; with some breaks, and even weak endings; alternate rhymes; one instance of the long verse.

As to the general character of the play, as I have no concern with prose scenes, I must not dwell upon the incomparable comedy, and the sprightly dialogues, amidst which the very high character of Beatrice breaks out; one of the most interesting of his female characters, and connected with two others, probably of near the same period: Portia and Rosalind. This part is a fine specimen of the knowledge of Shakespeare; how much that is serious and steady, especially in young women, lurks under a character which, in ordinary circumstances, seems to be remarkable only for a quick and almost sharp cleverness in conversation; the strength of character, when wanted, being rendered only the more useful, the feeling showing itself only the more hearty, for that very quickness. Her simple honesty is also remarkable. When asked whether she had slept with her cousin, she answers at once, and even adds to the question, though she must know the consequence that will be drawn from it. The manner in which Hero takes the accusation against her is beautiful, suited to a very young and simple girl, though of high education. In different parts, Shakespeare has shown his usual great talent in distinguishing between one character and another, in respect of the manner in which women conduct themselves under such circumstances. Compare Desdemona, Hermione, Imogen, with this part, and observe that they differ, not for the sake of variety, but as they ought to differ, from what we know of their different natures and situations.

HENRY GILES (p. 189): There is a character which we laugh *with*. To such order of character the wit belongs; and Beatrice is a leader of the class. Others have wit. Beatrice is *the* wit. Viola has wit; but it is only as the sparkling sword with which a maiden plays,—a maiden who would faint at the sight of blood, and in whose hand it cannot wound. Rosalind also has wit; it dazzles in her words; but it is only the dew that bathes the flowers which it brightens. The Katherine of *Love's Labour's Lost* resembles Beatrice; but it is only as the phosphoric gleam which dances along the wave resembles the lightning which cuts the cloud. Beatrice is *the* wit in the completeness of character. She is resistless in the sphere of the ridiculous; and there is nothing which she cannot place within that sphere. Once engaged in the play of her faculty, like every acknowledged wit, she gives it unbridled liberty. She is untroubled as to whither it may run; it may overturn the solemn pomposity of one, it may scatter mire on the dainty vanity of another; it is all the same to her. Her intellect is severed from sentiment; her fancy has little union with sympathy; she has a fierce consciousness of power, and she has no sense of fear. In conversation with Benedick, she loses the ease, the coldness, the indifference which belong to the perfect wit; rivalry with him excites her pride; and the quiet of contempt is heated into the passion of antagonism. But Benedick is no match for Beatrice. No blame to him. No man is a match for a witty woman. No man has her quickness, her pungency, her correct fluency of utterance, or her glistening weapons of imagery. A man, therefore, is never more a fool than when he enters into a wit-duel with a brilliant woman. The wit of Beatrice is bitter, but it is seldom without fun. . . . A

most formidable woman, Beatrice; a most courageous man, Benedick. Poor fellow! he had an awful dread of her at one time. 'Will your grace,' he says to Don Pedro, 'command me any service to the world's end,' etc. And after all, he married her!

(P. 184). Dogberry is, I am persuaded, of an ample size,—no small man speaks with his sedate gravity. There is a steadiness of bearing in him which you never observe in men of deficient length, breadth, or rotundity. Men *so* deficient may be irritable, vain, and passionate, but they have no solidly poised importance. They are well-nigh imponderable. No man of the lean and dwarfish species can assume the tranquil self-consequence of a Dogberry. How could a thinly-covered soul speak with the unction of a soul so comfortably clad as Dogberry's evidently is? or how could a shivering, uneasy mortal have that calm interior glow, that warm sense, too, of outward security, which so firmly speak in Dogberry's content and confidence?

F. J. FURNIVALL (*The Leopold Shakspere, Introd.* 1877, p. lv): This central comedy of Shakspere's middle happiest time (the *Merchant, Shrew, Merry Wives* went before, *As You Like It, Twelfth Night, All's Well* followed after) is full of interest, as, on the one side, gathering into itself and developing so much of his work lying near it, and, on the other side, stretching one hand to his earliest genuine work, another to his latest complete one. *First.* Of the links with the other plays near it, we may note Benedick's and Beatrice's loving one another 'no more than reason,' with Slender's so loving Anne Page, 'I will do as it shall become one that would do 'reason.' *Second.* Dogberry, Verges, and the Watch, miscalling names, with Slender's 'decrease' and 'dissolutely,' etc., in *The Merry Wives. Third.* As to *The Shrew*, isn't *Much Ado* in a certain sense a double taming of the shrew, only here each tames himself and herself by the answer of his and her richer, nobler nature, to an overheard appeal to its better feelings, an unseen showing of where its poor, narrow, shrewishness was leading it? Dogberry's conceit, and Verges's belief in him, are like Bottom's in the *Midsummer Night's Dream*, and his companions' belief in him; while *The Merchant*'s scene between Launcelot Gobbo and his father and Bassanio is developed in that of Dogberry and Verges with Leonato in *Much Ado.* Leonato's lament over Hero here, 'grieved I, I had but one,' etc., must be compared with Capulet's complaint about Juliet. Benedick's dress in *Much Ado*, III, ii, is to be compared with the young English baron's in *The Merchant.* Friar Francis's advice that Hero shall be supposed dead for awhile, is like Friar Laurence's advising that Juliet should counterfeit death for forty-two hours. Leonato's refusing to be comforted by any who hadn't suffered equal loss with him is to be compared, on the one hand, with Constance's 'He talks to me that never had a son,' in *King John*, and, on the other, with Macduff's 'He has no children' in *Macbeth.* Hero's caving in under the unjust accusation brought against her is like Ophelia's silence in her interviews with Hamlet, and to be compared with Desdemona's ill-starred speeches that brought about her death, and the pathetic appeal of Imogen that she was true, and the noble indignation of Hermione against her accusers. Such comparisons as these bring out with irresistible force the growth of Shakspere in spirit and temper as well as words.

Of the reach backward and forward of this play, remember that Benedick and Beatrice are but the development of Berowne and Rosalind in Shakspere's first genuine play, *Love's Labour's Lost*, while Hero is the prototype of Hermione in *Winter's Tale*, Shakspere's last complete drama. Hermione,—'queen, matron,

'mother,' who, like Hero, unjustly suspected and accused, is declared innocent, and yet for sixteen years suffers seclusion as one dead, with that noble magnanimity and fortitude that distinguish her, and then without a word of reproach to her base and cruel husband, throws herself,—but late a statue of stone, now warm and living,—into his arms. Look at the 'solemn and profound' pathos of that situation, and contrast it with the Hero and Claudio one here, and see how Shakspere has grown from manhood to fuller age, just as when you set the at-onement of Ægeon and his family in *The Comedy of Errors* beside the reunion of Pericles, his daughter, and wife, in *Pericles*, you'll see the difference between youth and age, between the First and Fourth Periods of Shakspere's work and art. The many likenesses between Benedick and Beatrice and Berowne and Rosalind in *Love's Labour's Lost* are caught at once. We need only dwell on the moral of the earlier play, as Rosalind preaches it at Berowne, the utter worthlessness of wit, the mocking spirit, and the need that the gibing spirit should be choked, thrown away, and remember that the moral is repeated here, in Beatrice's wise and generous words (she, woman-like, instinctively goes to the heart of the matter) :—'Stand I condemn'd for pride and scorn so much,' etc.

A. C. SWINBURNE (p. 152) : Even in the much more nearly spotless work which we have next to glance at, some readers have perhaps not unreasonably found a similar objection to the final good fortune of such a pitiful fellow as Count Claudio. It will be observed that in each case the sacrifice is made to comedy. The actual or hypothetical necessity of pairing off all the couples after such a fashion as to secure a nominally happy and undeniably matrimonial ending is the theatrical idol whose tyranny exacts this holocaust of higher and better feelings than the mere liquorish desire to leave the board of fancy with a palatable morsel of cheap sugar on the tongue.

If it is proverbially impossible to determine by selection the greatest work of Shakespeare, it is easy enough to decide on the date and name of his most perfect comic masterpiece. For absolute power of composition, for faultless balance and blameless rectitude of design, there is unquestionably no creation of his hand that will bear comparison with *Much Ado about Nothing*. The ultimate marriage of Hero and Claudio, on which I have already remarked as in itself a doubtfully desirable consummation, makes no flaw in the dramatic perfection of a piece which could not otherwise have been wound up at all. This was its one inevitable conclusion, if the action were not to come to a tragic end; and a tragic end would here have been as painfully and grossly out of place as is any but a tragic end to the action of *Measure for Measure*. As for Beatrice, she is as perfect a lady, though of a far different age and breeding, as Célimène or Millamant; and a decidedly more perfect woman than could properly or permissibly have trod the stage of Congreve or Molière. She would have disarranged all the dramatic proprieties and harmonies of the one great school of pure comedy. The good fierce outbreak of her high true heart in two swift words,—'kill Claudio,'—would have fluttered the dove-cotes of fashionable drama to some purpose. But Alceste would have taken her to his own.

LADY MARTIN (p. 290) : Of Beatrice I cannot write with the same full heart, or with the same glow of sympathy, with which I wrote of Rosalind. Her character is not to me so engaging. We might hope to meet in life something to remind us of Beatrice; but in our dreams of fair women Rosalind stands out alone.

Neither are the circumstances under which Beatrice comes before us of a kind to

draw us so closely to her. Unlike Rosalind, her life has been and is, while we see her, one of pure sunshine. Sorrow and wrong have not softened her nature, nor taken off the keen edge of her wit. When we are introduced to her, she is the great lady, bright, brilliant, beautiful, enforcing admiration as she moves 'in maiden 'meditation fancy free,' among the fine ladies and accomplished gallants of her circle. Up to this time there has been no call upon the deeper and finer qualities of her nature. The sacred fountain of tears has never been stirred within her. To pain of heart she has been a stranger. She has not learned tenderness or toleration under the discipline of suffering or disappointment, of unsatisfied yearning or failure. Her life has been

'A summer mood,
'To which all pleasant things have come unsought,'

and across which the shadows of care or sorrow have never passed. She has a quick eye to see what is weak or ludicrous in man or woman. The impulse to speak out the smart and poignant things, that rise readily and swiftly to her lips, is irresistible. She does not mean to inflict pain, though others besides Benedick must at times have felt that 'every word stabs.' She simply rejoices in the keen sword-play of her wit, as she would in any other exercise of her intellect, or sport of her fancy. In very gaiety of heart she flashes around her the playful lightning of sarcasm and repartee, thinking of them only as something to make the time pass brightly by. 'I was born,' she says of herself, 'to speak all mirth and no matter.' . . .

Wooers she has had, of course, not a few; but she has 'mocked them all out of 'suit.' Very dear to her is the independence of her maidenhood,—for the moment has not come when to surrender that independence into a lover's hand is more delightful than to maintain it. But though in the early scenes of the play she makes a mock of wooers and of marriage, with obvious zest and with a brilliancy of fancy and pungency of sarcasm that might well appal any ordinary wooer, it is my conviction that, although her heart has not yet been touched, she has at any rate begun to see in 'Signor Benedick of Padua' qualities which have caught her fancy. She has noted him closely, and his image recurs unbidden to her mind with a frequency which suggests that he is at least more to her than any other man. The train is laid, and only requires a spark to kindle it into flame. How this is done, and with what exquisite skill, will be more and more felt the more closely the structure of the play and the distinctive qualities of the actors in it are studied.

Indeed, I think this play should rank, in point of dramatic construction and development of character, with the best of Shakespeare's works. It has the further distinction, that whatever is most valuable in the plot is due solely to his own invention. . . . How happy was the introduction of such men as Dogberry,—dear, delightful Dogberry!—and his band, 'the shallow fools who brought to light' the flimsy villainy by which Don Pedro and Claudio had allowed themselves to be egregiously befooled! How true to the irony of life was the accident, due also to Shakespeare's invention, that Leonato was so much bored by their tedious prate, and so busy with the thought of his daughter's approaching marriage, that he did not listen to them, and thus did not hear what would have prevented the all but tragic scene in which that marriage is broken off! And how much happier than all is the way in which the wrong done to Hero is the means of bringing into view the fine and generous elements of Beatrice's nature, of showing Benedick how much more there was in her than he had imagined, and at the same time proving to her, what she was previously prepared to 'believe

'better than reportingly,' that he was of a truly 'noble strain,' and that she might safely trust her happiness in his hands! Viewed in this light the play seems to me to be a masterpiece of construction, developed with consummate skill, and held together by the unflagging interest which we feel in Beatrice and Benedick, and in the progress of the amusing plot by which they arrive at a knowledge of their own hearts.

I was called upon very early in my career to impersonate Beatrice; but I must frankly admit that, while, as I have said, I could not but admire her, she had not taken hold of my heart as my other heroines had done. Indeed, there is nothing of the heroine about her, nothing of romance or poetic suggestion in the circumstances of her life,—nothing, in short, to captivate the imagination of a very young girl, such as I then was. It caused me great disquietude, when Mr Charles Kemble, who was playing a series of farewell performances at Covent Garden, where I had made my *début* on the stage but a few months before, singled me out to play Beatrice to his Benedick on the night when he bade adieu to his profession. That I who had hitherto acted only the young tragic heroines was to be thus transported out of my natural sphere into the strange world of high comedy, was a surprise indeed. To consent seemed to me nothing short of presumption. I urged upon Mr Kemble how utterly unqualified I was for such a venture. His answer was, 'I have watched you 'in the second act of Julia in *The Hunchback*, and I know that you will by-and-by 'be able to act Shakespeare's comedy. I do not mean now, because more years, 'greater practice, greater confidence in yourself, must come before you will have suf-'ficient ease. But do not be afraid. I am too much your friend to ask you to do 'anything that would be likely to prove a failure.' This he followed up by offering to teach me the 'business' of the scene. What could I do? He had, from my earliest rehearsals, been uniformly kind, helpful, and encouraging,—how could I say him 'Nay'? My friends, too, who of course acted for me, as I was under age, considered that I must consent. I was amazed at some of the odd things I had to say,—not at all from knowing their meaning, but simply because I did not even surmise it. My dear home instructor, of whom I have often spoken in these letters, said, 'My 'child, have no fear, you will do this very well. Only give way to natural joyous-'ness. Let yourself go free; you cannot be vulgar, if you tried ever so hard.'

And so the performance came, and went off more easily than I had imagined, as so many events of our lives do pass away without any of the terrible consequences which we have tormented ourselves by anticipating. The night was one not readily to be forgotten. The excitement of having to act a character so different from any I had hitherto attempted, and the anxiety natural to the effort, filled my mind entirely. I had no idea of the scene which was to follow the close of the comedy, so that it came upon me quite unexpectedly.

The 'farewell' of a great actor to his admiring friends in the arena of his triumphs was something my imagination had never pictured, and all at once it was brought most impressively before me, touching a deep sad minor chord in my young life. It moved me deeply. As I write, the exciting scene comes vividly before me,—the crowded stage, the pressing forward of all who had been Mr Kemble's comrades and contemporaries,—the good wishes, the farewells given, the tearful voices, the wet eyes, the curtain raised again and again. Ah, how can any one support such a trial! I determined in that moment that, when my time came to leave the stage, I would not leave it in this way. My heart could never have borne such a strain. I need not say that this resolve has remained unchanged. I could not have expected

such a demonstrative farewell; but, whatever it might have been, I think it is well the knowledge that we are doing anything for the last time is kept from us. I see now those who had acted in the play asking for a memento of the night,—ornaments, gloves, handkerchiefs, feathers one by one taken from the hat, then the hat itself,—all, in short, that could be detached from the dress. I, whose claim was as nothing compared with that of others, stood aside, greatly moved and sorrowful, weeping on my mother's shoulder, when, as the exciting scene was at last drawing to a close, Mr Kemble saw me, and exclaimed, 'What! My Lady baby* Beatrice all in tears! 'What shall I do to comfort her? What can I give her in remembrance of her first 'Benedick?' I sobbed out, 'Give me the book from which you studied Benedick.' He answered, 'You shall have it, my dear, and many others!' He kept his word, and I have still two small volumes in which are collected some of the plays in which he acted, and also some in which his daughter, Fanny Kemble, who was then married and living in America, had acted. These came, with a charming letter, on the title-page addressed to his 'dear little friend.' †

He also told my mother to bring me to him, if at any time she thought his advice might be valuable; and on several occasions afterwards he took the trouble of reading over new parts with me, and giving me his advice and help. One thing which he impressed upon me I never forgot. It was, on no account to give prominence to the merely physical aspect of any painful emotion. Let the expression be genuine, earnest, but not ugly. He pointed out to me how easy it was to simulate distortions,—for example, to writhe from the supposed effect of poison, to gasp, to roll the eyes, etc. These were melodramatic effects. But if pain or death had to be represented, or any sudden or violent shock, let them be shown in their mental rather than in their physical signs. The picture presented might be as sombre as the darkest Rembrandt, but it must be noble in its outlines; truthful, picturesque, but never repulsive, mean, or commonplace. It must suggest the heroic, the divine, in human nature, and not the mere everyday struggles or tortures of this life, whether in joy or sorrow, despair or hopeless grief. Under every circumstance the ideal, the noble, the beautiful should be given side by side with the real. . . .

(P. 297). Mr Kemble was before everything pre-eminently a gentleman; and this told, as it always must tell, when he enacted ideal characters. There was a natural grace and dignity in his bearing, a courtesy and unstudied deference of manner in approaching and addressing women, whether in private society or on the stage, which I have scarcely seen equalled. Perhaps it was not quite so rare in his day as it is

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* I must explain that 'baby' was the pet name by which Mr Kemble always called me. I cannot tell why, unless it were because of the contrast he found between his own wide knowledge of the world and of art, and my innocent ignorance and youth. Delicate health had kept me in a quiet home, which I left only at intervals for a quieter life by the seaside, so that I knew, perhaps, far less of the world and its ways than even most girls of my age.

† The letter was in these terms:—

'11 PARK PLACE, ST JAMES'S.

'MY DEAR LITTLE FRIEND,—To you alone do these parts, which were once 'Fanny Kemble's, of right belong; for from you alone can we now expect the 'most efficient representation of them. Pray oblige me by giving them a place in 'your study; and believe me ever your true friend and servant,

'C. KEMBLE.'

now. What a lover he must have made! What a Romeo! What an Orlando! I got glimpses of what these must have been in the readings which Mr Kemble gave after he left the stage, and which I attended diligently, with heart and brain awake to profit by what I heard. How fine was his Mercutio! What brilliancy, what ease, what spontaneous flow of fancy in the Queen Mab speech! The very start of it was suggestive,—'O, then, I see Queen Mab' (with a slight emphasis on 'Mab') 'hath 'been with you!' How exquisite the play of it all, image rising up after image, one crowding upon another, each new one more fanciful than the last! 'Thou talk'st of 'nothing,' says Romeo; but oh, what nothings! As picture after picture was brought before you by Mr Kemble's skill, with the just emphasis thrown on every word, yet all spoken 'trippingly on the tongue,' what objects that one might see or touch could be more real? I was disappointed in his reading of Juliet, Desdemona, etc. His heroines were spiritless, tearful,—creatures too merely tender, without distinction or individuality, all except Lady Macbeth, into whom I could not help thinking some of the spirit of his great sister, Mrs Siddons, was transfused. But, in truth, I cannot think it possible for any man's nature to simulate a woman's, or *vice versâ*. Therefore it is that I have never cared very much to listen to 'readings' of entire plays by any single person. I have sometimes given parts of them myself; but very rarely, and only, like Beatrice, 'upon great persuasion.'

Pardon this digression. It was so much my way to live with the characters I represented, that, when I sit down to write, my mind naturally wanders off into things which happened to me in connection with the representation of them. It was some little while before I again performed Beatrice, and then I had for my Benedick, Mr James Wallack. He was by that time past the meridian of his life; but he threw a spirit and grace into the part, which, added to his fine figure and gallant bearing, made him, next to Mr Charles Kemble, although far beneath him, the best Benedick whom I have ever seen. Oh, for something of the fervency, the fire, the undying youthfulness of spirit, the fine courtesy of bearing, now so rare, which made the acting with actors of this type so delightful!

By this time, I had made a greater study of the play; moved more freely in my art, and was therefore more able to throw myself into the character of Beatrice than in the days of my novitiate. The oftener I played the character, the more it grew upon me. The view I had taken of it seemed also to find favour with my audiences. I well remember the pleasure I felt, when some chance critic of my Beatrice wrote that she was 'a creature, overflowing with joyousness,—raillery itself being in her 'nothing more than an excess of animal spirits, tempered by passing through a soul 'of goodness.' That she had a soul, brave and generous as well as good, it was always my aim to show. All this was easy work to me on the stage. To do it with my pen is a far harder task; but I must try.

It may be mere fancy, yet I cannot help thinking that Shakespeare found peculiar pleasure in the delineation of Beatrice, and more especially in devising the encounters between her and Benedick. You remember what old Fuller says of the wit-combats between Ben Jonson and Shakespeare, in which he likens Jonson to a Spanish galleon, 'built high, solid, but slow;' and Shakespeare to an English man-of-war, 'lesser in bulk, but lighter in sailing, tacking about and taking 'advantage of all winds by the quickness of his wit and invention.' It is just this quickness of wit and invention which is the special characteristic of both Benedick and Beatrice. In their skirmishes, each vies with each in trying to outflank the other by jest and repartee; and, as is fitting, the victory is generally with

the lady, whose adroitness in 'tacking about, and taking advantage of all winds,' gives her the advantage even against an adversary as formidable as Benedick.

That Beatrice is beautiful, Shakespeare is at pains to indicate. If what Wordsworth says was ever true of any one, assuredly it was true of her, that

> 'Vital feelings of delight
> Had reared her form to stately height.'

Accordingly, we picture her as tall, and with the lithe elastic grace of motion which should come of a fine figure and high health. We are made to see very early that she is the sunshine of her uncle Leonato's house. He delights in her quaint, daring way of looking at things; he is proud of her, too, for with all her sportive and somewhat domineering ways, she is every inch the noble lady, bearing herself in a manner worthy of her high blood and courtly breeding. He knows how good and sound she is in heart no less than in head,—one of those strong natures which can be counted on to rise up in answer to a call upon their courage and fertility of resource in any time of difficulty or trouble. Her shrewd sharp sayings have only a pleasant piquancy for him. Indeed, however much weak colourless natures might stand in awe of eyes so quick to detect a flaw, and a wit so prompt to cover it with ridicule, there must have been a charm for him and for all manly natures in the very peril of coming under the fire of her raillery. A young, beautiful, graceful woman, flashing out brilliant sayings, charged with no real malice, but with just enough of a sting in them to pique the self-esteem of those at whom they are aimed, must always, I fancy, have a peculiar fascination for men of spirit. And so we see, at the very outset, it was with Beatrice. Not only her uncle, but Don Pedro and the Count Claudio also, have the highest admiration of her. That she was either a vixen or a shrew was the last idea that could have entered their minds. 'By my troth, a pleas-'ant-spirited lady!' says Don Pedro; and the words express what was obviously the general impression of all who knew her best.

How long Benedick and Beatrice have known each other before the play begins is not indicated. I think we may fairly infer that their acquaintance is of some standing. It certainly did not begin when Don Pedro, in passing through Messina, . . . picked Benedick up, and attached him to his suite. They were obviously intimate before this. At all events there had been time for an antagonism to spring up between them, which was natural, where both were witty, and both accustomed to lord it somewhat, as witty people are apt to do, over their respective circles. Benedick could hardly have failed to draw the fire of Beatrice by his avowed and contemptuous indifference to her sex, if by nothing else. To be evermore proclaiming, as we may be sure he did, just as much before he went to the wars as he did after his return, that he rated all women cheaply, was an offence which Beatrice, ready enough although she might be herself to make epigrams on the failings of her sex, was certain to resent. Was it to be borne, that he should set himself up as 'a pro-'fessed tyrant to her whole sex,' and boast his freedom from the vassalage to 'love, 'the lord of all?' And this, too, when he had the effrontery to tell herself, 'It is 'certain I am loved of all ladies, only you excepted.'

It is true that Beatrice, when she is pressed upon the point, has much the same pronounced notions about the male sex, and the bondage of marriage. But she does not, like Benedick, go about proclaiming them to all comers; neither does she denounce the whole male sex for the faults or vices of the few. Besides, there has

clearly been about Benedick, in these early days, an air of confident self-assertion, a tendency to talk people down, which has irritated Beatrice. The name, 'Signor 'Montanto,' borrowed from the language of the fencing school, by which she asks after him in the first sentence she utters, and the announcement that she had 'prom-'ised to eat all of his killing,' seem to point to the first of these faults. And may we not take, as an indication of the other, her first remark to himself 'I wonder you 'will still be talking, Signor Benedick; nobody marks you;' and also the sarcasm in her description of him to her uncle, as 'too like my lady's eldest son, evermore 'tattling'?

What piques Beatrice, also, is the undeniable fact that this contemptuous Benedick is a handsome, gallant young soldier, a general favourite, who makes his points with trenchant effect in the give and take of their wit-combats, and, in short, has more of the qualities to win the heart of a woman of spirit than any of the gallants who have come about her. She, on the other hand, has the attraction for him of being as clever as she is handsome, the person of all his circle who puts him most upon his mettle, and who pays him the compliment of replying upon his sharp sayings with repartees, the brilliancy of which he cannot but acknowledge, even while he smarts under them. We can tell he is far from insensible to her beauty by what he says of her to Claudio when contrasting her with Hero. 'There is her cousin, an she were 'not possessed with a fury, exceeds her as much in beauty as the first of May doth 'the last of December.' No wonder, therefore, that, as we see, they have often come into conflict, creating no small amusement to their friends, and to none more than to Leonato. When Beatrice, in the opening scene of the play, says so many biting things about Benedick, Leonato, anxious that the Messenger shall not carry away a false notion of their opinion of him, says, 'You must not, sir, mistake my 'niece; there is a kind of merry war between Signor Benedick and her; they never 'meet but there's a skirmish of wit between them.' Life, perhaps, has not been so amusing to Leonato since Signor Benedick went away. It is conceivable that Beatrice herself may have missed him, if for nothing else than for the gibes and sarcasm which had called her own exuberance of wit into play.

I believe we shall not do Beatrice justice unless we form some idea, such as I have suggested, of the relations that have subsisted between her and Benedick before the play opens. It would be impossible otherwise to understand why he should be uppermost in her thoughts, when she hears of the successful issue of Don Pedro's expedition, so that her first question to the Messenger who brings the tidings is whether Benedick has come back with the rest. . . .

(P. 327). I have told you of my first performance of Beatrice. Before I conclude, let me say a word as to my last. It was at Stratford-upon-Avon, on the opening, on the 23d of April, 1879 (Shakespeare's birthday), of The Shakespeare Memorial Theatre. I had watched with much interest the completion of this most appropriate tribute to the memory of our supreme poet. The local enthusiasm, which would not rest until it had placed upon the banks of his native stream a building in which his best plays might be from time to time presented, commanded my warm sympathy. It is a beautiful building; and when, standing beside it, I looked upon the church wherein all that was mortal of the poet is laid, and, on the other hand, my eyes rested on the site of New Place, where he died, a feeling more earnest, more reverential, came over me than I have experienced even in Westminster Abbey, in Santa Croce, or in any other resting-place of the mighty dead. It was a deep delight to me to be the first to interpret on that spot one of my great master's brightest crea-

tions. Everything conspired to make the occasion happy. From every side of Shakespeare's county, from London, from remote provinces, came people to witness that performance. The characters were well supported, and the fact that we were acting in Shakespeare's birthplace, and to inaugurate his Memorial Theatre, seemed to inspire us all. I found my own delight doubled by the sensitive sympathy of my audience. Every turn of playful humour, every flash of wit, every burst of strong feeling told; and it is a great pleasure to me to think that on that spot and on that occasion I made my last essay to present a living portraiture of the Lady Beatrice.

The success of this performance was aided by the very judicious care which had been bestowed upon all the accessories of the scene. The stage, being of moderate size, admitted of no elaborate display. But the scenes were appropriate and well painted, the dresses were well chosen, and the general effect was harmonious,—satisfying the eye, without distracting the spectator's mind from the dialogue and the play of character. It was thus possible for the actors to engage the close attention of the audience, and keep it. This consideration seems to me now to be too frequently overlooked.

The moment the bounds of what is sufficient for scenic illustration are overleaped, a serious wrong is, in my opinion, done to the actor, and, as a necessary consequence, to the spectator also. With all good plays this must, in some measure, be the case; but where Shakespeare is concerned, it is so in a far greater degree. How can actor or actress hope to gain that hold upon the attention of an audience by which it shall be led to watch, step by step, from the first scene to the last, the developement of a complex yet harmonious character, or the links of a finely adjusted plot, if the eye and ear are being overfed with gorgeous scenery, with dresses extravagant in cost, and not unfrequently quaint even to grotesqueness in style, or by the bustle and din of crowds of people, whose movements unsettle the mind and disturb that mood of continuous observation of dialogue and expression, without which the poet's purpose can neither be developed by the performer nor appreciated by his audience?

For myself, I can truly say I would rather the *mise-en-scène* should fall short of being sufficient, than that it should be overloaded. However great the strain,—and I have too often felt it,—of so engaging the minds of my audience, as to make them forget the poverty of the scenic illustration, I would rather at all times have encountered it, than have had to contend against the influences which withdraw the spectator's mind from the essentials of a great drama to dwell upon its mere adjuncts. When Juliet is on the balcony, it is on her the eye should be riveted. It should not be wandering away to the moonlight, or to the pomegranate trees of Capulet's garden, however skilfully counterfeited by the scene-painter's and machinist's skill. The actress who is worthy to interpret that scene requires the undivided attention of her audience. I cite this merely as one of a host of illustrations that have occurred to my mind in seeing the lavish waste of merely material accessories upon the stage in recent years.

ANDREW LANG (*Harper's Magazine*, September, 1891, p. 492): Beatrice's wit, let it be frankly avowed, is uncommonly Elizabethan. It would have been called 'chaff' if our rude forefathers had known the word in that sense. She utters 'large jests,' ponderable *persiflage*. If she did not steal it from the *Hundred Merry Tales*, as was said, she had been a scholar in that school of coquettes. We cannot be angry with the French for failing to see the point or edge of this

lady's wit. It has occasionally no more point or edge than a bludgeon. For example :—

'*Benedick.* God keep your ladyship still in that mind! so some gentleman or other shall 'scape a predestinate scratched face.

Beatrice. Scratching could not make it worse, an 'twere such a face as yours.'

This kind of merry combat would be thought blunt by a groom and a scullion. There is no possibility of avoiding this distressing truth. Beatrice, while she has not yet acknowledged her love to herself, nor been stirred by the wrong done to Hero, is not a mistress of polished and glittering repartee; but it were absurd, indeed idiotic, to call her 'odious.' Other times, other manners. Wit is a very volatile affair. Look, for example, at Mr Paley's collection of rudenesses and ineptitudes called *The Wit of the Greeks*. It is *humor* that lives,—the humor of Falstaff, of Benedick when he is not engaged in a wit-combat. . . .

Though Hero forgave Claudio, we may be happily certain that Beatrice never did. Our friends' wrongs are infinitely more difficult to pardon than our own, and Beatrice was not a lady of general and feeble good-nature. It is difficult not to regret that Benedick let Claudio off so easily, with contempt and a challenge, but so the fortune of the play must needs determine it. Claudio throughout behaves like the most hateful young cub. He is, perhaps, more absolutely intolerable when he fleers and jests at the anger of Leonato than even when he denounces Hero, making her a sacrifice to the vanity of his jealousy. It is his self-love, not his love, that suffers from the alleged conduct of Hero. . . .

Perhaps nobody will carry heresy so far as to say that this piece is better to read than to see on the stage; on the other hand, it lives for the stage, and on the stage. It is a master-work for the theatre, glittering with points and changes, merry or hushed with laughter and surprises. It is said that Benedick was Garrick's favorite Shakespearian part; it requires such humor, dignity, and gallantry as will try the greatest actor's powers to the highest. A Benedick who makes faces and 'clowns' the part, for example, where he listens to the whispered discourse on Beatrice's love, leaves a distinct and horrible stain on the memory. And she who acts Beatrice, again, like her who acts Rosalind, must above all things be a lady, and act like a lady. . . .

The wit combats must be judged historically. The two-handed sword of Signior Montanto was just going out in the duel; the delicate sword was just coming in. Even court wit was clumsy in Shakespeare's time, and trammelled by euphuistic flourishes, as fencing was encumbered by a ponderous weapon, and perplexing secret *bottes*, and needless, laborious manœuvres. The wit of Beatrice is of her own time; her gallant and loyal nature is of all times. The drama in which she lives is 'a 'mellow glory of the British stage,' rather than, like the *Midsummer Night's Dream* or *As You Like It*, the poetic charm for solitary hours in the life contemplative. Played first, probably, in 1599 or 1600, the comedy is of Shakespeare's happiest age and kindliest humor. Nobody is melancholy here; not one of the poet's favorite melancholies holds the stage; for we cannot number the morose and envious Don John with Jaques or with Hamlet. He is not a deeply studied character, like Iago, and is a villain only because a villain is needed by the play. In fact, Claudio is the real villain as well as the *jeune premier* of the piece. It is pretty plain that Shakespeare loved not the gay rufflers of his age, though, after all, in opposition to the sullen and suspicious vanity, the heartless raillery, of Claudio, he has given us the immortal Mercutio as a representative of the gallants of his time.

DIVISION OF ACTS

JAMES SPEDDING (*Gentleman's Magazine*, June, 1850; *New Shakspere Society*, Transactions, 1877–9, p. 11): Every one who has studied the art of composition in any department, knows how much depends upon the skilful distribution of those stages or halting-places which, whether indicated by books, cantos, chapters, or paragraphs, do in effect mark the completion of one period and the commencement of another, and warn the reader at what point he should pause to recover an entire impression of what has gone before and to prepare his expectation for what is coming. It is this which enables him to see the parts in their due subordination to the whole, and to watch the developement of the piece from the point of view at which the writer intended him to stand. Now, in an acted play, the intervals between the Acts form such decided interruptions to the progress of the story, and divide it into periods so very strongly marked, that a writer who has any feeling for his art will of course use them for the purpose of regulating the developement of his plot and guiding the imagination of the spectator; and if he does so use them, it is manifest that these intervals cannot be shifted from one place to another without materially altering the effect of the piece.

That Shakespeare was too much of an artist to neglect this source of artistic effect, will hardly be disputed now-a-days. Easy as he seems to have been as to the fate of his works after he had cast them on the waters, it is certain that while he had them in hand he treated them as works of art, and was by no means indifferent to their merits in that kind. Far from being satisfied with elaborating his great scenes and striking situations, he was curiously careful and skilful in the arts of preparation and transition, and everything which conduces to the harmonious developement of the whole piece. If any one doubts this, let him only mark the passages which are usually omitted in the acting, and ask himself why those passages were *introduced*. He will always find that there was some good reason for it. And if the proper distribution of the pauses between the Acts forms no unimportant part of the design of a play, it is no unimportant part of an editor's duty to recover, if he can, the distribution originally designed by the writer.

It will be thought, perhaps,—indeed it will be everybody's *first* thought,—that the editors of the Folio have in this respect left their successors nothing to do. Themselves Shakespeare's fellow-players, familiar with all the practices and traditions of the theatre, and in possession of the original copies, they have set forth all the divisions of Act and Scene in the most conspicuous manner; and what more, it will be asked, can any editor want? My answer is, that we want to know whether these are the divisions designed by Shakespeare in his ideal theatre,—for though he wrote his plays for the stage, we are not to suppose that he confined his imagination within the material limits of the Globe on the Bankside,—or only those which were adopted in the actual representation. Audiences are not critics; and it is with a view to their entertainment, together with the capacities and convenience of the actors, that stage-managers have to make their arrangements. We see that in our own times, not only old plays when revived undergo many alterations, but a new play written for the modern stage is seldom brought out altogether in the shape its author designed it,—nor often, probably, without changes which do not appear to him to be for the better. We may easily suppose, therefore, that Shakespeare's plays, even when first produced, had to sacrifice something of their ideal perfection to necessities of the stage, tastes of the million, or considerations of business. But this is not all. How far the old Folio gives them as they were when first produced, is a question which

I suppose nobody can answer. Many of them had been acted many times to many different audiences. Now in these days we find that when a play is once well known, and its reputation established, people commonly go to see the famous scenes, and care little in what order they are presented, or how much is left out of what must have been necessary at first to explain them to the understanding, or to prepare the imagination for them. They treat the play as we treat a familiar book; where we turn at once to our favourite passages, omitting the explanatory and introductory parts, the effect of which we already know. I see no reason for suspecting that it was otherwise in the time of Shakespeare; and if it was not, a popular play would soon come to be presented in the shape in which it was found to be easiest for the actors or most attractive to the audience, without much consideration for the integrity of the poet's idea. In this manner the original divisions of the Acts may easily have been forgotten before 1623; and those which we find in the first Folio may represent nothing more than the current practice of the theatre or the judgement of the editors; for neither of which it has been usual to hold Shakespeare responsible. The critics of the 18th century used to account for every passage which they thought unworthy of him as an interpolation by the players; and in this latter half of the 19th, we have gone much further in the same direction; handing over entire Acts and half plays to other dramatists of the time, with a boldness which makes the suggestion of a misplaced inter-Act seem a very small matter, and the authority of the editors of the Folio an objection hardly worth considering.

But if the evidence of the Folio on this point is not to be regarded as conclusive, we must fall back upon the marginal directions, which, supposing them to be Shakespeare's own (as they probably are, for the original manuscript must have contained such directions, the action being unintelligible without them, and who else could have supplied them?), contain all the information with regard to the stage arrangements which he has himself left us. These marginal directions, as we find them in the earliest copies, are generally clear and careful,—better, I think, in most cases, than those which later editors have substituted for them,—but, unfortunately, they tell us nothing at all as to the point now in question. That every play was to be in five Acts appears to have been taken as a matter of course, but there is no indication of them in the earliest copies. Among Shakespeare's plays that were printed during his life, there is not one, I believe, in which the Acts are divided. Even among those printed in 1623,—in which the divisions were introduced, and the first page always begins with *actus primus, scæna prima*,—there are still four in which they are not marked at all, and a fifth in which they are not carried beyond the second Scene of the second Act. And as it seems very unlikely that either printers or transcribers would omit such divisions if they appeared on the face of the manuscript, I conclude that it was not Shakespeare's habit to mark the end of each Act as he went on, but to leave the distribution for final settlement when arrangements were making for the performance, and when, having the whole composition before him, he could better see what there was to divide. In that case, the end of each Act would be entered in the prompter's copy, the original MS remaining as it was, and so finding its way by legitimate or illegitimate channels to the printer. By the dialogue and marginal directions together, as exhibited in the printed copy, we can follow the developement of the action and determine for ourselves where the periods and resting-places should naturally come in; and when these are palpably incompatible with the division of the Acts in the Folio, we may reasonably conclude that it represents, not the original design, but the last edition of the prompter's copy. . . .

(P. 20). In *Much Ado about Nothing*, as it stands in the Folio and in modern editions, I find two faults, which I do not think Shakespeare was likely to commit.

At the end of the first Scene of the first Act, the Prince and Claudio leave the stage (which represents the open space before Leonato's house,) the Prince having that moment conceived and disclosed his project of making love to Hero in Claudio's name. Then the scene shifts to a room in Leonato's house, where the first thing we hear is that, in a thick pleached alley in Antonio's orchard, the Prince has been overheard telling Claudio that he loved Hero and meant to acknowledge it that night in a dance, etc. All this is told to us, while the Prince's last words are still ringing in our ears; and it is told, not by the person who overheard the conversation, but by Antonio, to whom he has reported it. We are called on, therefore, to imagine that, while the scene was merely shifting, the Prince and Claudio have had time for a second conversation in Antonio's orchard, and that one of Antonio's men, overhearing it, has had time to tell him of it. Now this is one of the things which it is *impossible* to imagine. I do not mean merely that the thing is *physically* impossible, for art is not tied to physical impossibilities. I mean that the impossibility is presented so strongly to the imagination that it cannot be overlooked or forgotten. The imagination refuses to be so imposed upon.

The other fault is of an opposite kind, and not so glaring, because it does not involve any *positive* shock to the sense of probability. Nevertheless, it completely counteracts and neutralises an effect which Shakespeare has evidently taken pains to produce, and which, if rightly considered, is of no small consequence. The fourth Scene of the third Act represents the morning of the wedding. The ceremony is to take place the first thing. The Prince, the Count, and all the gallants of the town are already waiting to fetch Hero to church; she must make haste to go with them. 'Help to dress me, good coz, good Meg, good Ursula.' Leonato, intercepted by Dogberry on his way to join them, is in too great a hurry to listen to him. They stay for him to give away his daughter; 'he will wait upon them; he is ready;' and so *exit* abruptly with the messenger who has been sent to hasten him; leaving Dogberry and Verges to take the examination themselves. The idea that the ceremony is to take place *immediately* is carefully impressed, and there was good reason it should. In a story involving so many improbabilities it was necessary to hurry it on to the issue before the spectator has had time to consider them. The deception practised on Claudio and the Prince took place between twelve and one at night; the discovery of it by the Watch followed immediately after. If the wedding do not come on the first thing in the morning, before Claudio has had time to reflect, or Dogberry to explain, or rumour to get abroad, it cannot be but the secret will transpire and the catastrophe be prevented. Yet precisely at this juncture it is, when Dogberry is about to take the examinations, and the wedding party are on their way to church, that the pause between the Acts takes place,—that indefinite interval during which the only thing almost which one can *not* imagine is that nothing has happened and no time passed. When the curtain rises again, the least we expect to hear is that some considerable event has occurred since it fell. Yet we find everything exactly where it was. The party have but just arrived at the church, and are still in a hurry. 'Come, Friar Francis, be brief; only to the plain form of marriage, and you shall 'recount their particular duties afterwards.' The action has not advanced a step. To me, I confess, this is a disappointment. Why all that hurry if there was leisure for the drop-scene to fall? or, if there was any object in representing that hurry, why should the drop-scene fall to interrupt it?

I do not believe that either of these points can be defended; but both may be removed, easily and completely, and without altering a word of the text. Let us only take the Qto, in which the Acts are not divided (but of which the edition of 1623 is in other respects a mere reprint), and consider into what divisions the action most naturally falls.

First, then, read on to the end of the first Scene, 'In practice let us put it pres-'ently.' Now shut the book. Let 'the curtain fall upon the fancied stage;' consider what is past, and wonder what is coming. We have been introduced to all the principal persons; the wars are over; the time is of peace, leisure, and festivity. The characters of Benedick and Beatrice, and their relation to each other,—a relation of attractive opposition,—are clearly defined; both are fancy-free as yet; but both boast of their freedom with a careless confidence that marks them as victims of Nemesis. Claudio has conceived a passion for Hero; but it is only an infection of the eye and fancy; and the foolish device, which in his bashfulness he catches at, serves the double purpose of reminding us that his passion is not grounded in any real knowledge of the woman, and of pointing him out as the fit victim of some foolish mistake.

Begin the next scene as a new Act. Claudio and the Prince, we find, have been walking about, since we last saw them, in orchards and galleries, still talking upon the one subject which Claudio can talk upon with interest. Read on without stopping till you come to the end of the scene between Don John and Borachio, which stands in the modern editions as the second Scene of the second Act, 'I will presently go 'learn the day of their marriage.' Then suppose the curtain to fall again, and proceed as before. We have now seen a threefold plot laid, the development of which will afford plenty of business for the following Act. Benedick and Beatrice are each to be tricked into an affection for the other, and though Claudio's marriage, after some foretaste of mistakings, is for the present arranged, a design is on foot for crossing it.

The third Act will open with Benedick in the garden. Read on again till you have seen the three plots played out, Benedick caught, Beatrice caught, Claudio caught, and finally Don John caught; for the curtain must not fall until Borachio and Conrad have been taken into custody. At this point a pause is forced upon us, for it is now the dead of night, and we must wait for the morning before anything more can be done.

The fourth Act opens in Hero's dressing-room; all is bustle and preparation for the marriage. The ceremony is to take place immediately. Dogberry arrives to report the discovery which had been made in the night, and anybody but Dogberry,—even Verges, if he had been allowed to speak,—would have got it reported, and so have intercepted the impending catastrophe. But we are made to feel that the wedding-party cannot possibly wait till he has discharged himself of his message, and that the catastrophe, which can only be prevented by a word to the purpose from him, is inevitable. Accordingly, while he is gathering his wits to 'bring some of 'them to a non com,' and sending for 'the learned man with his ink-horn to set 'down their excommunication,' the marriage-scene is acted and over; Hero is accused, renounced, disgraced, and given out for dead; Benedick and Beatrice are betrayed, by help of the passion and confusion, into an understanding of each others' feelings, and Don John disappears. Finally, the learned man with his ink-horn, coming to the relief of Dogberry, sees in a moment what the matter is, and hastens to Leonato's house with the intelligence. Thus every thing is ripe for

explanation, and we may pause once more in easy expectation of the issue. The business of the next Act, which opens at the right place, is only to unravel the confusion, to restore the empire of gaiety, and conclude the marriages.

According to this scheme, it seems to me not only that the specific defects which I have noticed are effectually removed, but that the general action of the piece developes itself more naturally and gracefully. And I have the less hesitation in proposing a new division between the first and second and between the third and fourth Acts because the motive of the existing division is easily explained. Between the first and second, the stage had to be prepared for the great supper and mask in Leonato's house; between the third and fourth, for the marriage ceremony in the church. My suggestion will hardly find favour, I fear, with the scene-shifters. But it is with the imaginary theatre only that I have to deal, in which the 'interior of a 'church' requires no more preparation than a 'room in a house.'

LOUE LABOURS WONNE.

A. E. BRAE (*Collier, Coleridge, and Shakespeare*, 1860, p. 131): It is admitted on all hands that some play, now known by another name, must, in 1598, have borne the title *Love's Labour's Won*, when alluded to by Meres in his mention of the plays then known as Shakespeare's. . . . The question is, to which of the comedies now extant, but not included in Meres's list could that title have been applied, either in lieu of, or in addition to, the name it may now bear?

All's Well that Ends Well was singled out about a century since by Dr Farmer, and since then almost universally adopted as the probable representative of Meres's title. But in 1844 that opinion met an able dissentient in the Rev. Joseph Hunter, who espoused the cause of *The Tempest*, and endeavoured to prove that it alone ought to be recognised as the true original. But while most persons will concur in the justness of the objections urged by Mr Hunter against the probability of *All's Well that Ends Well* being the representative of the extinct title, few will be convinced by his reasoning that *The Tempest* has any better claim to it. . . .

But if neither *All's Well that Ends Well*, nor *The Tempest*, can be considered with any likelihood to be the original of Meres's title, is there any other of Shakespeare's known Comedies to which it seems more applicable?

Certainly there is,—one in favour of which so many probabilities, external and internal, concur, that it seems the strangest thing possible that it should have been so long and so unaccountably overlooked, and that it should be reserved to the latter half of the nineteenth century to suggest *Much Ado about Nothing* as the true representative of *Love's Labour's Won*.

First, as to date of production:—

Much Ado about Nothing is usually stated to have been written in 1599, and the reason assigned for that year is, that while on the one hand there is extant a copy of the play printed in 1600, on the other hand *it is not mentioned by Meres in* 1598; and within these narrow limits, of a year on either side, the middle is fixed upon as the date of the play.

But it must be observed that while one limit is fixed and certain, namely, the printed copy of 1600, the other is based upon a pure assumption of the very question at issue; and that question being yet to try, the limit dependent upon it of course ceases to exist.

Whence it follows, that while there is direct proof that *Much Ado about Nothing* was certainly in existence within two years after Meres's publication, there is nothing whatever to bar it in the other direction; so that its existence may be assumed at any indefinite time previous to the date of the printed copy. There is even presumptive evidence, on the title-page of that copy [in the announcement that it 'hath 'beene sundrie times publikely acted'], that the play had been previously some considerable time before the public.

Now when it is recollected that almost all the plays of Shakespeare were many years on the stage before their publication in a printed form, it is surely not too much to assume that 'sundrie times publikely acted' implies a previous existence of at least two or three years. There are more early printed copies of *Hamlet* extant than any other of Shakespeare's plays; the earliest is dated in 1603, and bears on its title-page nearly the same words,—'as it hath been diverse times acted'; and yet *Hamlet* is supposed to have been in existence ten or a dozen years before the date of this, the earliest copy known. Even supposing, therefore, that the 1600 copy of *Much Ado about Nothing* is the first that was printed of that play, to believe that it was produced by Shakespeare only the same, or the previous year, is to ignore the analogy of almost all his other plays.

Another external probability arises from the fact, reported by Malone, on the authority of [the Lord Treasurer Stanhope's Accounts*], that *Much Ado about Nothing* formerly passed under the title of 'Benedick and Beatrix.' Every reader of the play must feel that these two are the principal characters, and that Hero and Claudio, like Bianca and Lucentio in *The Taming of the Shrew*, are of only subordinate interest. But *Much Ado about Nothing* is a title that can have reference only to the accusation of Hero, and therefore there is a strong probability,—directly confirmed by the above quotation from Malone,—that the present title of the play was not always adhered to.

So much for the external possibilities.

Of the internal, the first and most prominent is the similarity of the two principal characters in *Much Ado about Nothing*, to Biron and Rosaline in *Love's Labour's Lost*. So striking is the resemblance of design and treatment in both pairs, that without any view to the present question, they have long been spoken of as *first sketch* and *finished portrait*. But by the present hypothesis, which assumes that these two plays were designed for COMPANION PICTURES, under titles differing only in denouement, the judgement is at once relieved from the necessity of regarding them as repetitions, or of supposing that the inexhaustible Shakespeare would recur to his old materials for re-working in another form.

But there is also apparent design in the *contrasts*, as well as in the similitudes presented by these two plays. In one the prevailing feature is rhyme, in the other prose; in one the phraseology is obscure and euphuistic, in the other remarkably plain and colloquial. Even the same sentiments are repeated in both in such a beautiful variation of expression and application, that the contrast cannot have been other than intentional. One example of this is as follows:—'—laughter so profound, That 'in this spleen ridiculous appears, To check their folly, passion's solemn tears.'—*Love's Labour's Lost*, V, ii. '—there appears much joy in him, even so much that joy could not show itself modest enough without a badge of bitterness.'—*Much Ado about Nothing*, I, i.

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* See *Preface* to the present volume.—ED.

The following are for the purpose of showing that the two plays were probably written about the same time, when the same ideas were afloat in the author's mind :—

'Welcome, pure wit! thou partest a fair fray.'—*Love's Lab.* V, ii.

'Welcome, Signior; you are almost come to part almost a fray.'—*Much Ado.* V, i.

'I remember the style'—

'Else your memory is bad going o'er it erewhile.'—*Love's Lab.* IV, i.

'Write a sonnet.'—

'In so high a style that no man living shall come over it.'—*Much Ado.* V, ii.

'*Costard.* There an 't shall please you; a foolish mild man; an honest man, look 'you, and soon dash'd! He is a marvellous good neighbour.'—*Love's Lab.* V, ii.

'*Dogberry.* A good old man, sir; he will be talking;—an honest soul, i'faith, sir; 'all men are not alike; alas, good neighbour.'—*Much Ado.* III, v.

The next feature of internal probability depends upon the interpretation of *Love's Labour* in the title. In both the plays first mentioned as supposed originals of Meres's title,—namely, *All's Well that Ends Well* and *The Tempest*,—the interpretation given to *Love's Labour* is the same, viz., labour of love. That is, it is referred to some acts or conduct on the part of *the persons of the Drama.* In the first, it is the pursuit by Helena of her revolted husband, until at length she wins him,—not by gaining his love, but by overreaching him in stratagem. And in *The Tempest*, the love labour is interpreted by Mr Hunter to be the *literal* labour of log-piling imposed upon Ferdinand by Prospero.

But it seems to have escaped notice on all hands that the *mythological* sense of *Love's Labour* would be much more consonant with the age in which Shakespeare wrote, than the *sentimental* sense. That is, that *Love's Labours* in the dramatic writing of that time, would be much more likely to be understood as the gests or exploits of the *deity* Love, in the same sense as the fabled *Labours of Hercules.*

That such is really the intention of the title in the case of *Love's Labour's Lost*, must become apparent to any one who will attentively read the play with that previous notion. He will then perceive abundant evidence, all through, that it is the mythical exploits of the blind god that are alluded to :—in overcoming the apparently insurmountable difficulties opposed to him; in setting at nought the vows of the king and his courtiers; and in bringing to the feet of the princess and her ladies the very men who had forsworn all women. After scattering human resolves to the winds, and reducing to subjection the hearts that had presumed to set him at defiance, Love at length succumbs to a still more absolute deity than himself. *Death* steps in to frustrate his designs, at the very instant of fruition, and so his labour becomes *Labour Lost.*

The mythological allusions are unmistakeable. Biron exclaims, when the King enters love-stricken, '*Proceed, sweet Cupid; thou hast thump'd him with thy bird-* '*bolt under the left pap.*' In another place, Love is '*a Hercules still climbing trees* '*in the Hesperides,*' a direct reference to the mythological labours of Hercules! And when the whole 'mess of fools' yield themselves, rescue or no rescue, the King personifies Love and invokes him as his patron,—'*Saint Cupid, then! and* '*soldiers to the field!*'

Now, according to the interpretation the title of this play has hitherto received at

the hands of Shakespeare's editors, the mythological sense is ignored. The love's labour which, according to them, is lost, is not *Love's* labour, but that of the King and his fellows, '*in their endeavours*,' as Mr Knight explains, '*to ingratiate them-*'*selves with their mistresses.*' But surely such an explanation excludes the most prominent labour of all, the conquest of the men themselves! They, so far from being partakers in the labour, are unwilling victims,—each ashamed to acknowledge his defeat to his fellows. This was the triumph, this was the exploit,—and, being attributable to Love alone, it is of itself almost sufficient to establish the true meaning of the title. . . .

In mythological language, a *labour* was an achievement of great and supernatural difficulty, to be undertaken only by the Gods and Heroes; from the analogy, then, of the assumed meaning of that word in *Love's Labour's Lost*, something of the same character must naturally be looked for in whatever play may have borne the companion title of *Love's Labour's Won;* and it is now to be shown that in no other available play is there so much of that character as in *Much Ado about Nothing.*

In it, the same difficulty is encountered in bringing together sworn enemies to Love, who profess to set him at defiance; the same forced subjection of unwilling victims who are confidently boasting of their freedom.

So completely is this recognised as a *labour*, that Don Pedro, the match maker, who must meddle with everybody's love affairs, and fancy them his own doing, exclaims:—'I will undertake one of Hercules' labours, which is to bring Signior 'Benedick and the Lady Beatrice into a mountain of affection, the one with the 'other.' Here, then, in *Love's Labours Won* (*?*), is the same literal reference to the *Labours of Hercules* as that before noted in *Love's Labour's Lost!*

But it is in the numerous allusions to the deity Love, and to his exploits, that the most conclusive similitude exists;—'Nay, if Cupid have not spent all his quiver in 'Venice thou wilt quake for this shortly.' Beatrice, in the very opening, says of Benedick:—'He set up his bills here in Messina, and challenged Cupid at the 'flight; and my uncle's fool, reading the challenge, subscribed for Cupid, and chal-'lenged him at the bird-bolt.' Cupid's *bird-bolt!* see the parallel phrase quoted above. Then, again, where Don Pedro is pluming himself upon his clever stratagem to lime Benedick, he exclaims:—'If we can do this, Cupid is no longer an archer; 'his glory shall be ours, for we are the only love-gods.'

But, as if in contrast to this foolish assumption, Hero, who plays off the same trick upon Beatrice, takes no part of the credit to herself:—she is one of the initiated; she has herself felt the power of the bird-bolt and knows well who sent it:—'Of this matter is little Cupid's crafty arrow made that only wounds by hear-'say.' And again:—'Some Cupid kills with arrows; some with traps.'

One more of these allusions need only be added, and that principally for the sake of explaining an expression which has been much misunderstood. In the opening Scene of the third Act, Don Pedro says of Benedick:—'He hath twice or thrice cut 'Cupid's bow-string, and the little hangman dare not shoot at him.' Here 'hang-man,' notwithstanding the infinite deal of nonsense that has been written about it by Farmer, Douce, and others, who cannot for their lives separate *hangman* from the gallows at Tyburn, plainly means *slaughterer!* a very appropriate epithet for Cupid.

There is no metonymy more common with the old writers than hangman for executioner *in any form;* the headsman was often so called. From hangman, in this

general sense, to slaughterer, the transition is easy, and there is a remarkable example in Sylvester's *Du Bartas*, where the term hangman is applied to A BEAST OF PREY!—'The huge thick forests have nor bush nor brake But hides som Hangman our loath'd lives to take.'—*The Furies*, v. 136. . . .

Thus the epithet 'little hangman' designating, as it does when properly explained, Love as the slaughterer of hearts, directly corroborates the general hypothesis, that 'Love's Labour,' in the titles of these two plays, has mythological reference to the exploits of the god.

The arguments, then, in favour of *Much Ado about Nothing* being the true representative of Meres's title may be recapitulated as follows:—

1. There is extant a printed copy of that play which proves its existence within two years, at most, of Meres's publication; whereas no printed copy of either of the other proposed plays is within a quarter of a century.
2. So far from there being anything to disprove its existence at the time of, or before Meres's publication, inference and analogy are directly favourable to that presumption.
3. There is no other play which in similitude and contrast forms so apt a companion to *Love's Labour's Lost;* while in its happy denouement it exactly fulfils the idea of Love's Labour's Won.
4. If 'Love's Labour,' of the title be supposed to mean the achievement of the god of love, there is no other available play which in every respect is so favourable to that interpretation.

DURATION OF ACTION

THE computation of the time taken up in the action of the present play need give but little trouble. The limit of one week is given, at the outset, with unusual precision, and is exceeded by only one day over that term. In the opening scene Don Pedro tells Leonato, perhaps in jest, that he intends to claim hospitality for a whole month; we might, hence, expect the action to last during that period; but Leonato, in the evening of that very day, appoints, for Claudio's marriage, 'Monday 'which is hence a just seven-night;' and, after the marriage, there is small necessity greatly to protract the action. The interim of seven days we may dispose of as we please.

Shakespeare here had little need to use 'two clocks,' and yet he does use them, more than once; on the dial of one clock the hands go swiftly round and the marriage morn comes on apace; on the dial of the other they lag until days become weeks,—as where Benedick, soliloquising on the effects of love, says of Claudio (who has been in love only twenty-four hours), 'I have known when he would have walked 'ten mile a-foot to see a good armour; and *now will he lie ten nights awake* carving 'the fashion of a new doublet. *He was wont* to speak plain and to the purpose, like 'an honest man and a soldier, and *now is he turned* orthography.'

Again, in the conspiracy against Benedick, which immediately follows the soliloquy just quoted, Leonato reports Hero as saying that 'Beatrice will be up *twenty times a 'night*'—there has been only one night, or at the utmost two nights, since the opening of the play. Leonato further says that his 'daughter *is sometimes afeard* that 'Beatrice will do a desperate outrage to herself.'

Again, in Benedick's soliloquy, after the conspirators have retired, his change of heart is only a few minutes old, and yet he imparts to this change the semblance of half a life-time:—'doth not the appetite alter? a man loves the meat *in his youth* 'that he cannot endure *in his age*.'

All these are trifles light as air, and yet, as we listen to the play, their sum so blurs our judgement that we placidly watch the effects of weeks take place in as many minutes, and thoughts of incongruity are lulled. This is Shakespeare's spell, and it is necessary that he should weave it lightly round the conversion of Benedick and Beatrice. This conversion, to be thorough, should be gradual, and, because no chance is to be given for possible detection of the cheat, it must be fully effected and complete only at the moment when Hero is wronged before the altar. As far as Claudio is concerned, his marriage might take place, dramatically, within twenty-four hours after Leonato had given his consent; there needs but one night before it, wherein Don John could perpetrate his villainy; no protracted time was here required; after Leonato had postponed the marriage for 'a just seven-night' we subside into content. But all is different in dealing with two such temperaments as Benedick and Beatrice; to change these radically in twenty-four hours might be almost too unnatural; hence, Shakespeare artfully throws out, in reference to these two, these fleeting impressions of the flight of time; and, as though to soften still more the sharp outlines of too sudden a change, he adroitly adds hints at a previous love affair between them, whereof the fair essence still survived beneath the outward show of merry warfare.

P. A. DANIEL (*New Sh. Soc. Trans.* 1877–9, p. 144) thus summarises his 'time-'analysis' of the present play:—

In the endeavour to make the action of the Play agree as far as possible with Leonato's determination in II, i, that Claudio's marriage shall take place on 'Mon-'day . . . which is hence a just seven-night,' I have supposed the following days to be represented on the stage:

DAY 1. Monday. Act I and Act II, i.
" 2. Tuesday. Act II, ii.
" 3. Wednesday. Act II, iii.
Thursday. } Blank.
Friday. }
Saturday. }
" 4. Sunday. Act III, i–iii.
" 5. Monday. Act III, iv, v; IV, i, ii; V, i, ii, and part of iii.
" 6. Tuesday. Act V, iii (in part) and iv.

The first Tuesday even in this scheme might very well be left a blank, and II, ii, be included in the opening Monday.

I believe, however, that just as the Prince forgets his determination to stay 'at the 'least a month' at Messina, so the 'just seven-night' to the wedding was also either forgotten or intentionally set aside, and that only four *consecutive* days are actually included in the action of the drama.

DAY 1. Act I.; II, i and ii.
" 2. Act II, iii; III, i–iii.
" 3. Act III, iv, v; IV.; V, i, ii, and iii (in part).
" 4. Act V, iii (in part) and iv.

There is also a computation of the time by HENRY A. CLAPP, in *The Atlantic*

Monthly, March, 1885, p. 397, which hardly differs from the foregoing by Daniel. The only period of doubtful distribution lies in Act II., Scenes ii and iii.

GERMAN CRITICISMS

HERMANN ULRICI (*Shakespeare's Dramatic Art*, 1839, vol. ii, p. 101. Trans. by L. Dora Schmitz. Bohn's ed.): Most delightful is the contradiction between appearance and reality, between subjective conception and objective reality, as we have it exhibited in the Clown of the piece, the dutiful constable Dogberry, who considers his position so very important and maintains it so zealously, but who is always uttering contradictory maxims and precepts; who is so presumptuous and yet so modest; who looks at things with so correct an eye and yet pronounces such foolish judgements; talks so much and yet says so little, in fact, perpetually contradicts himself, giving orders for what he advises to be left undone, entreating to be registered an ass, and yet is the very one to discover the *nothing* which is the cause of the *much ado*. He is the chief representative of that view of life upon which the whole is based, inasmuch as its comic power is exhibited most strongly and most directly in him. For this contrast, which, in accordance with its nature, usually appears divided between its two poles, is, so to say, individualised in him, that is, united in the one individual and fully reflected in his inconsistent and ever contradictory doings and resolves, thoughts, and sayings. Dogberry personifies, if we may say so, the spirit and meaning of the whole, and, therefore, plays essentially the same part as the Fool in *Twelfth Night*, Touchstone in *As You Like It*, Launce in *The Two Gentlemen of Verona*, and the majority of the clowns in Shakespeare's comedies.

G. G. GERVINUS (*Shakespeare*, 1849, 3te Aufl. 1ter Bd. s. 531): Mrs Jameson has but little hope for the domestic felicity of the pair, whose wooing has been so stormy; Campbell goes so far as to call Beatrice *an odious woman*. We will not take occasion here to enlarge upon the significance of these expressions, we will merely make two general remarks which seem in place with regard to the actual excellence of Shakespeare's humourous characters: we must not be misled by the versatility and quickness of their wit, or by their intellectual equipment to draw any conclusion as to their moral and general human value in the eyes of the Poet himself. We have too often had occasion to mention this to think it necessary to dwell upon it here. As for the characters in his comedies, we must remember, once for all, that we are introduced to a social circle in which Shakespeare never illustrated profound natures or violent passions. This is not the soil for grand and lofty virtues or for depths of crime; they are to be found in the plays which we have designated as dramas rather than comedies, in *The Merchant of Venice*, in *Cymbeline*, in *Measure for Measure*. Here, in *Much Ado*, only minor faults and minor virtues disfigure or distinguish the characters, and the greatest distinction achieved by the most prominent among them must always be understood as comparative. Here are no tragic struggles with intense passions, no encounters with the dark powers that rule the destiny of mankind, no deeds of unusual self-sacrifice and force of will;—they would injure the character of the comedy, which is developed from the weaknesses of

human nature along the smooth pathways of social intercourse, among men of the commoner sort. If, thus considered, we find Beatrice and Benedick not to be compared with Katharine and Petruchio, and moreover lacking in the ideal grace of Rosalind and Orlando, we are right. Yet, taken in Shakespeare's sense, we must not under-rate these blunt, practical natures, nor must we, taking them in his sense over-estimate them. If we would discover the Poet's own actual estimate of Beatrice, and of women of her stamp, a close examination will show us that it was probably different at different periods of his life. We have elsewhere called attention to the fact that there is a striking number of disagreeable women in the Plays of the first period; the Poet's own experience seems to have impressed him with an unfavourable view of the feminine character. Another type of woman prevails in the second period. There is doubtless a certain family resemblance in Silvia in *The Two Gentlemen of Verona*, in Rosaline and her companions, in Portia and Nerissa, Rosalind, and Beatrice. All show in different degrees a vein of wit, which makes them mistresses of the art of conversation, and which, however true they may be at heart, sometimes makes the tongue speak falsely; they nearly all possess a preponderating culture of the understanding, and are gifted to such a degree with intellectual and mental force that at times it seems to transcend the bounds of feminine capacity. They all have more or less of something unfemininely forward in their composition, something domineering and arrogant, and consequently the men associated with them either play a subordinate part, or are obliged to take pains to keep pace with the ladies of their choice. Shakespeare must have learned to know in London, in the higher circles to which he was there introduced, ladies who transformed into enthusiastic admiration his previous estimate of women. In Portia he has given us a feminine ideal that borders on perfection; she yields to no man in force of will and self-control, in wit, and scope of intellect. In his later plays Shakespeare rather dropped this style of woman. A closer intimacy with feminine nature led him to take more pleasure in its emotional side, and he then painted with but few strokes those sensitive creatures whose sphere is that of instinct, so peculiarly woman's own, who avoid license of speech as well as license of action, and who in the purity of their emotions wield a far greater power than belonged to Shakespeare's earlier and wittier darlings. In that earlier period Shakespeare never would have declared with such emphasis as he did in Lear that a low voice is an *excellent thing in woman*. He did indeed then create modestly retiring women, the gentle figures of a Bianca, a Hero, a Julia, but he kept them in the background. His Juliet stands on middle ground, between the two classes of which we speak. Afterwards Viola, Desdemona, Perdita, Ophelia, Cordelia, Miranda advance to the front, and Imogen, loveliest of all, who in her sphere contests the palm with Portia in hers. Thus Shakespeare advanced, clarifying his knowledge of the sex, and his feminine creations gain in spiritual beauty and moral worth in proportion as they lose in superficial brilliancy and keenness of intellect. Which class of women Shakespeare preferred is learned from the fact that the earlier type appears only in his comedies, while the latter class is brought forward in his tragedies, wherein we find revealed the most profound emotions of either sex.

F. KREYSSIG (*Vorlesungen ueber Shakespeare*, 1862, 3ter Bd. s. 217): The repulsive traits in Claudio's character have been frequently indicated. Arrogant, faint-hearted, liable to hasty change of mood, and in anger capable of heartless cruelty, he repeatedly brings into question his qualification to be the hero of the

Play, the fortunate lover. His reply to Benedick, when he first tells of his love for Hero is ominous: 'If my passion change not shortly, God forbid it should be other-'wise.' How poorly this spoiled favourite of fortune is endowed with energy, endurance, and strength of character is evident all too soon. I refer to the interlude of the masked ball, which is introduced to prepare us in some measure for the catastrophe. Don Pedro has but just discussed Claudio's suit with Claudio, in whose breast there has been no suspicion of treachery on the part of Don Pedro, and yet a clumsy slander by a villain suffices to fill his proudly-swelling little heart with vacillating doubt, to change gratitude and confiding devotion to his generous patron into desperate distrust. And look what depth of worldly wisdom the first shadow of disappointment extorts from this petted darling of fortune [II, i, 168–175,]. Such is the result of this profound wisdom. Without an attempt to see for himself, without an effort to recover what seems lost, his love and his friend are instantly given up. And the equally clumsy slanderers find him equally fickle. Verily the commonest regard for a blameless lady,—let alone the love of a happy bridegroom for so dainty a presentment of the charm and freshness of maidenhood as the Poet gives us in Hero,—should have prompted him to receive with the greatest caution any accusation on the part of the sullen malcontent, who has but just become reconciled with the prince. . . . . A silly farce enacted in the darkness of night by a low villain and a waiting maid, is sufficient proof in the blinded eyes of this hot-head to condemn the first lady in Messina, a model of propriety, and his own betrothed. . . . And the way in which he shows his regained composure, and his subsequent repentance is scarcely more to his credit. What in the world are we to think of a man, who after such terrible experiences, feels the need of amusement, and incites a friend to jest to drive away his *high-proof* melancholy? What sort of a sense of honour is that which permits a man in the very height of his grief for the death,—not to say murder,—of his falsely-slandered bride, to declare himself ready for another marriage to be arranged by the outraged father?

All these, to speak mildly, unattractive features,—certainly not qualified to command esteem,—are part of Claudio's character; indeed the Poet was obliged thus to endow him if the plot in its developement was to be probable, or even conceivable. All the more admirable is the art with which Shakespeare has contrived, without in the least falsifying or weakening the effect of these disagreeable traits in detail, essentially to modify the painful impression of the whole play. It is precisely the complete personality of the fickle Count with its affluence of vitality, which necessarily creates an extenuating perspective for his conduct as a whole. The worst aberrations become tolerable as soon as the observer can detect, in their source, the soil favourable for their developement. Here it is youth, endowed with unusual vitality, but totally inexperienced, and spoiled by fortune, that pleads for forbearance, and where could a better advocate for transgression be found? Claudio is first presented to us as a young hero, 'doing the feats of a lion in the figure of a lamb.' The rays of princely favour, and of the future favour of women, each in itself strong enough to melt much harder stuff, are the fiercest tests for the ductile metal of his yet unformed character. If flaws appear,—very ugly flaws,—the better, honester metal beneath cannot but be perceived. Above all, this youth with his lack of experience of good, is equally a stranger in the school of vice. Claudio is vain, arrogant, inconsiderate, and fickle, but he is never vulgar; the canker of debauchery has not eaten away his bloom. How admirable is his reception of Benedick's banter when he is brooding over the suspected treachery of his princely friend. Not a

word of remonstrance does his provoking comrade extort from him. I cannot understand how commentators, otherwise sensible enough, can attach to the bitter, pregnant words: 'I wish him joy of her' the same significance in all seriousness lent them by Benedick in jest: 'So they sell bullocks.' One must certainly be long past all experience of the *grande passion* not to perceive the intense bitterness that manly pride, and love betrayed, can express in such a congratulation. That the extravagance of youthful arrogance and of a passionate temperament has unhinged for a time an essentially noble nature is shown in Claudio's behaviour toward the angry old Leonato. . . . This delicate sense of honour, with the conscious vitality of youth, has given a certain license to the Count's errors and follies before the tribunal of poetic justice, which has not been without result, if we attach any weight to the public verdict of three centuries.

E. W. SIEVERS (*William Shakespeare*, 1866, 1ter Bd. s. 304): Four or five years have elapsed since Shakespeare wrote his *Midsummer Night's Dream*, and, in addition to his greatest comedy of this period, *The Merchant of Venice*, he had completed his first two tragedies, *Romeo and Juliet*, and *Hamlet;* we find him now again at odds with human nature, and this time it is our temperament which he makes his target, the vital foundation of our being, upon which the inner world of the spirit rests. The ancient complaint that man, to whatever heights he may attain, must still be vulnerable,—the complaint to which the two most intellectual races of the world, the Greek, and the Indo-Germanic, have given such marvellously accordant expression in Achilles and Siegfried, we now hear from Shakespeare in *Much Ado about Nothing*, wherein he attacks human temperament. In it he recognizes the Achilles-heel of mankind, that which, by whatever name it may be called, makes all vulnerable, dragging down to the sphere of chance, and to finite warfare those who by rights, should soar to divine heights, and partake of divine delights. No human being,—he says in effect,—exists, who cannot be thrown off of his balance if assailed through his temperament, as there has never been a philosopher, 'That could endure the 'toothache patiently, However they have writ the style of gods And made a push at 'chance and sufferance.' This is the point of view from which Shakespeare composed his comedy, *Much Ado about Nothing*. . . .

Thus it is with Benedick and immediately afterward with Beatrice. Both fall into the trap set for them, or to quote Hero, [sic] 'devour greedily the treacherous bait.' But where lies the reason for this rapid and total rout of these two persons, who are, to all appearance, so steadfast and invulnerable? Shakespeare tells us plainly enough: it lies in every human being's temperament, that no self-poise, no steadfastness, can save from vulnerability in some one spot. If his temperament be normal, and not degenerate, man must always *be susceptible to the joy of being beloved.* Beatrice and Benedick make shipwreck upon this characteristic of human personality; it is the corner-stone of Don Pedro's *treacherous* scheme which causes them to belie their former selves, a scheme devised with extreme subtlety and knowledge of mankind. It is most interesting to note the lever which Don Pedro employs to put in motion this characteristic. We here meet with a profound psychological conception, one which can be traced in subtle windings throughout the play, making it a remarkable contrast to the *Midsummer Night's Dream*, in which Shakespeare influences his characters through the *eye;* in *Much Ado about Nothing* he does it through the *ear.* When we speak of possessing a man's ear it is equivalent to saying that we have him, himself, that we control him, and modern psychology recognizes the profound

mental significance of the ear. It is this significance that Shakespeare illustrates here for the first time in Benedick and Beatrice.

Let us study Don Pedro's tactics more closely still. How does he contrive to influence the antagonistic personalities of the twain, and, although their attitude hitherto has been almost hostile, to make lovers of them? He contrives it by forcing them to *overhear*. By this one stroke of Art, at the very outset, he robs them of all their peculiar advantages. Their wit, their readiness of tongue, all their mental dexterity, and volubility, in short every offensive and defensive weapon of which they have hitherto made use to ward off the danger of any deep impression, is useless to them; they are condemned to complete, absolute *passivity*, forced, contrary to all their use and wont, to play the part of silent listeners. . . .

As the result of our study, the view of mankind which Shakespeare illustrates in this play may be summed up thus: Man, in spite of all his boast of freedom and independence, is but the impotent creature of his temperament,—this is the force that controls his personality, and its developement; in accord with this view, while on one hand there must be no more talk of freedom of will, and self-mastery, on the other there needs only a certain temperament to force us to succumb to evil. . . .

Of course Dogberry is somewhat vain; in fact he is tenderly in love with himself, and hitherto no one has ventured to disturb his self-complacency. But on a sudden he hears a rascal call him an ass, and in an instant he is as if metamorphosed, his calm self-satisfaction is overthrown, and he, who until now has been entirely peaceable, invokes the majesty of the law to bear witness that he *is* an ass;—now what is it that makes him so sensitive to this insult, if it be not his unassailable conviction of the inviolability of human individuality which he represents so solemnly, and whence he derives *pathos*, in the fullest sense of the word?

RODERICH BENEDIX (*Die Shakespearomanie*, 1873, s. 319): Here is no stuff for a comedy. A girl slandered and ill-treated to an unutterable extent is not an object to awaken merriment. And it is degrading that she should finally, without hesitation, marry her slanderer.

Consider the persons concerned. Here is Claudio, a vain coxcomb, with no will of his own. What can poor Hero expect from a marriage with such a wretch? Here is the prince, pervading the entire play, gossipping interminably, and never arousing in us the faintest sympathy. He neither attempts nor achieves anything. Here is the governor, of whom the same may be said. To swell the crowd of bores he has a brother, Antonio, so old that he 'waggles his head' and has 'dry hands.' Here is the rascally slanderer, a rascal only because the poet chooses him to be one; he himself has no reason for it. Here are his two accomplices, rascals also, but who, when they are caught and questioned, confess everything with amiable frankness. And there are several waiting maids running about through the play. All these persons are poetically worthless, for they are uninteresting, nay, well-nigh tiresome. We cannot characterize them, unless their having no character at all will serve our turn. They are all insipid.

Essentially different are the two leading characters; they alone, Benedick and Beatrice, make it possible to sit through the play; they alone excite interest and give pleasure. Beatrice is Hero's cousin, a rather strong, audacious, girlish creature, who delights in inveighing against matrimony. Thus she pleases us intellectually, and she appeals to our hearts because she is the only person who takes her cousin's part, and enters the lists in her defence. Therefore she ranks far above all the other

personages of the play; she is an admirable creation. Benedick is her companion part. He too abuses love and matrimony, but is, nevertheless, a fine, honest fellow. . . . Undeniably the perpetual pyrotechnic display of sneering and jeering wit that goes on between these two is somewhat spun out; puns, quibbles, plays upon words are very richly profuse, nevertheless some of the conceits are good, and the whole is fresh and vivid. This play upon words, be it noted, is characteristic of all the personages in the play, and at times becomes insufferable. The piece could never be put upon our stage unabbreviated. There is a third group in the play formed by the foolish Watch, whose stupidity unmasks the slander. Those belonging to this group are caricatures, and, like all caricatures, are really amusing. But there is rather too much of them, for they appear in four scenes. The Poet has, perhaps, provided too much for even the tough nerves of the English public. As regards the structure of the play, the combination of incidents does not lead to any fitting result. The principal event is, if not tragic, at least grave, and agitating. It should have a natural result. There should have been serious atonement for the malicious and wanton insult offered to Hero by Don Pedro and Claudio. But the play must be a comedy, and consequently there is universal reconciliation in the twinkling of an eye. It is inexcusable that a deep-laid dramatic plot should come to nothing; that a dramatic cause should produce no dramatic effect. The scandalous interruption of the marriage in the fourth Act results only in its postponement to the fifth Act.

HEINRICH BULTHAUPT (*Dramaturgie der Classiker*, 1884, 2te Afl. 2ter Bd. s. 359): Among those of Shakespeare's comedies, which are enacted solely upon earthly soil, *Much Ado about Nothing* would have been one of the finest, the richest, the most charged with colour, had the plot of the play centred only round the two persons from whom it took its original title, *Benedick and Beatrice*. Unfortunately, the gloomy shadow of the grave events that form the secondary action of the play falls upon these two incomparable figures and well-nigh obliterates them. Shakespeare has never more thoroughly dimmed the fresh, sunny impression of a comedy, than in this specimen of his persistent method of blending, in a romantic whole, two plots, one cheerful, and one sad. A worse selection from his fund of old Italian tales he has hardly ever made. If Ariosto's story of *Ariodante and Ginevra* produces a painful impression, enacted as it is in a fanciful world, swarming with monster fish, winged steeds, ogres, fairies, and sorcerers, how much more distressing is the effect of the slander, and its positively flippant, poetic treatment, in the drama, where we see before us the people of whom Ariosto only tells, and with every fanciful accessory lacking.

If we can conceive that Claudio should give credence to the slander against his love,—if we can think possible the conversation between Borachio and the guileless Margaret, which, wisely enough, is not carried on upon the stage, it is inconceivable, and altogether too base for belief that the ardent lover should defame his betrothed in public, at the very altar, thereby producing a most harrowing scene. Had he really loved Hero he would have charged her with her infidelity alone or perhaps in presence of her father only, and would have shown himself overwhelmed with grief, not thirsting for revenge. Instead of which his vile conduct is such as no girl, not even one as gentle as Hero, could forgive. And how she forgives! She herself and her old father, but just now fire and flame, come to the front, and drag again into publicity what, were it even possible, should not be discussed save in the quiet seclusion of home. Silly Claudio, after a little talk, is persuaded to marry Leonato's niece, and

in his new bride discovers the rejected Hero. It all begins flippantly; it all ends flippantly. If we were only not required to sympathize with this Claudio, and with this Hero, who was so charming and attractive in the first part of the play! Here we have the vulnerable Achilles-heel of the piece; its other half is pure grace and delicacy. Benedick and Beatrice ensure it an immortality, to which the admirable Watch contributes its share. Never has Shakespeare's art achieved a greater triumph in repartee than in the skirmish of words between the two converted misogamists. And not only Benedick and Beatrice, the others also, the governor, the elegant and easy-going prince, the gloomy bastard, are all portrayed with the clearest distinctness. We take the keenest satisfaction in the charming dialogue, which is never halting, in the fine tone of earnestness which the character of each of the glib-tongued lovers assumes after the scene in the church, the result of which, as revealed afterward in Beatrice and Benedick, goes far to reconcile us to that scene. But alas! this feeling is false.

Of course, so much has been done in the way of explanation and extenuation of the evident neglect and carelessness of Shakespeare's treatment of this part of the play, that our judgement may well be warped, even to the mistrusting of our first distinct and true impression. But no Critic has ventured to defend the outrage before the altar. And although it may be maintained that the whole play leaves us in a merry mood, and that we, 'Philistines,' laugh with the lovers and their friends at such an *Ado about Nothing*,—I, for my part, declare that the enumeration of Claudio's heroic deeds always arouses my deep disgust, and that I should have left the theatre, but for the presence of Benedick, Beatrice, and the Watch, whom I always regard distinctly apart from the Count. What Shakespeare does for Claudio barely suffices to allow Claudio to impose himself for an hour or two upon respectable society; no one could endure the empty braggart any longer, and had he dared to appear in æsthetic circles in a sixth act he would have been sent to Coventry. Without his military laurels, the prince's favour, and the recommendation of good looks, and an amiable disposition, he would be absolutely insufferable. He is not without noble traits, else how could he appear as a gentleman? When, in an interview with Hero's father, he thoughtlessly lays his hand upon his sword-hilt, and the old man in his excitement suspects him of meditating a personal attack, he repels the suspicion with dignity. Possibly he is not a bad man, certainly his hot-headed outbursts, his rashness in both love and hate do not indicate the worn-out worldling with his knowledge of mankind, and of womankind in particular. His youthful impetuosity, the spoiling he has had at the hands of fortune, may suffice, perhaps, to explain the frivolous credulity with which he accepts Don John's calumnies, but not the malicious revenge which he takes upon his betrothed, and, indirectly, upon her father, who is the Governor of Messina, and his host. This makes Claudio æsthetically impossible; only a deeply tragic turn to the drama could rehabilitate him. Instead of which, Shakespeare makes him cap the climax of his insolence by the heartless way in which he jeers at Benedick and his challenge, thus revealing the utter degradation of his character. It is not worth the test of psychological criticism. Its moral impossibility is patent. The pity is that such a man as this Claudio should drag down with him into æsthetic ruin Hero, Leonato, Antonio, and even Benedick and Beatrice. A man who thinks he can expiate a piece of villainy,—*his villainy*,—by hiring some musicians to sing an elegy, who complacently shifts a crime from himself to 'slanderous tongues': 'Done to death by slanderous tongues Was the Hero that here lies,' who, in place of his dead bride,—the bride whom he has killed,—takes up with her cousin, and yet,

in the end, declares to the former his previous love for her,—such a man must be classed among æsthetic and psychological abortions, and so must the injured girl, who, in spite of her bitter experience of him, accepts such a husband, and the father, who is weak enough to consent to the device of a 'cousin,' and afterwards to his daughter's marriage. And could a Beatrice, a Benedick be friends with such a man? It has been maintained that what shocks us in Claudio's conduct is softened, excused by the tone of frank gayety, of easy living that pervades the entire play, and I should be the last to deny that Shakespeare, with this intangible something in tone, has done all that is possible. The whole play, as Kreyssig expresses it, fairly reeks with roast meat and pastry. But if the love of pleasure, the easy morality of the Prince of Arragon and his train, as well as of the dwellers in Messina, both low and lofty, really illustrates and palliates in some degree the relation of these persons to the plot, it is none the more excusable. I cannot estimate highly any means by which our judgement is muddled, not clarified. Besides it all does not avail much, for Shakespeare allows no lack of antidotes. Beatrice herself brands Claudio's conduct as *unmitigated rancour*. She wishes that she were a man that she 'might eat 'his heart in the market-place.' Thus Shakespeare himself points out to us the view which he unfortunately relinquishes so soon, but which ought to be taken of the young Count and his fellows.

A still more powerful antidote for the joy, which we would so fain allow to conquer all distressing scruples, is to be found in the slanderers themselves. I should like to see the man who could take any satisfaction in a creature like Don John. It is the dismal veracity with which this character is drawn that makes it so impressive. A thoroughly ill-natured, bitter, revengeful scoundrel, whose passions are too sordid for any heroic crime,—a gloomy, isolated egotist. His schemes are concocted in the darkest secrecy. He is afraid to carry them out, and escapes responsibility for them by flight. The mere sight of him is gall and wormwood. Even the merry Beatrice cannot look at him without suffering from heart-burn for an hour. One single paradoxical stroke of the pen would have overdrawn him, and have made him ridiculous. But Shakespeare, with his easy command of such a means, scorns it here. He draws upon his vast knowledge of human nature to create this figure; he employs all his art in modelling it, that it may intensify the gravity of the situation; and to this scoundrel, stamped by nature as such, this fellow who deceives no one, to this Don John who is at variance with the Prince, Claudio surrenders the honour and welfare of Leonato and his daughter! Without hesitation he credits the calumny, and with what inconceivable clumsiness is the slander devised! The vulgar Borachio Hero's favoured lover! Verily our indignation against Claudio grows with every circumstance that shows the absurdity of his suspicion. The pure delicate Hero, just before her marriage, prefers Borachio to Claudio! as is made to appear by a notorious back-biter! and a simpleton falls into the trap thus set! Although, even *before* the scene in the church, Claudio, vacillating and effeminate, does not capture our hearts, he may perhaps please as a poetic creation, upon whom we are not yet called upon to pass moral judgement; upon whom, indeed, the poet himself has as yet passed no judgement. Thus it is with the other characters of the play, who are implicated in the catastrophe. Before this tragic turn spoils them, they are drawn with the greatest poetic truth and delicacy. The young travelled idler of a prince is a classic model of an elegant trifler, polished, amiable, but lacking in mind and character, a genuine *universally popular* heir to the throne, quite ready to be affable and 'hail-fellow-'well-met' with all, and who, when he comes into his inheritance, will waver for a

while between kindly condescension and great dignity, until he developes into the full-blown despot. The budding loveliness of Hero gains an added charm from the merry readiness which she shows to join in the plot to entrap Benedick and Beatrice. Margaret and Ursula are the sauciest and most winning of waiting maids. All are gay, happy people. Even old Leonato, in spite of his high rank, does not think it beneath him to share in their merry schemes. He loves a joke, and the mildness of his sway reveals itself in his cordial treatment of his neighbours, the Watch. Under his rule one can easily understand the lax performance of duty on the part of the Watch, how the evil-doer who will not 'stand' is to be 'let go,' because 'they that 'touch pitch will be defiled.' He who could invest with office a Dogberry, *and* a Verges, who could listen so composedly to their arrant nonsense, and have nothing to say in reply save: 'Neighbours, you are tedious,' must indeed be a kindly soul. All these pleasant, innocent people, who are sometimes angered, but ever ready to wink at the faults of others, would have been an admirable foil for Don John and his dark designs,—were it not for the catastrophe! One hesitates to remonstrate with such a poet as Shakespeare, but we may be permitted to ask if it would not have been possible to make Claudio's love so noble and profound, that his miserable revenge would have been impossible? He might have credited the slander, might have even repudiated Hero, could we but have been made to feel the pain it cost him. Then Hero's love might well have endured. The truth might have come to light, either by mere accident, which would have been perfectly admissible in a comedy, or through the agency of the stupid Watch, to whom Shakespeare's magnanimity has dealt the best cards for the purpose. The silly device of Leonato's 'niece' would, of course, have been omitted. The circle of good fellowship, concord, and love would have been again complete. The clouds, veiling the clear Italian skies would disperse; jest and merriment would once more reign in the sunlit gardens. And the characters of the two principal personages, who carry on their warfare with such witty weapons, such gay arrogance, until the treaty of peace ends it so brilliantly, would scarce have suffered under such or similar modifications. They are amusing from first to last. The course that their skirmishing takes is the most natural in the world. In Beatrice's quarrelsome wit, in Benedick's exaggerated repudiation of the idea that he could ever bend his neck beneath the matrimonial yoke we plainly see the interest each takes in the other. Beneath the thorns slumbers the rose of love. What the poet lost in Catharine and Petruchio, because of coarseness of material, and still coarser workmanship, is brought forward here with the noblest effect. We have the frank, maidenly girl, with her scorn of all sentimentality, we have the frank, manly man hiding his merits beneath a blunt exterior; they must quarrel, but they are made for each other. The cunning of the matchmaker succeeds instantly. It needed but to strike the spark to produce a clear flame. Beatrice learns to sigh, and Benedick to trim his beard, and to study the fashion of his dress. The sterling quality of each nature is always evident. When Claudio's revenge bewilders the others, they alone find the right words in which to stigmatize the slanderers. Then first the genuine moral essence of their natures is revealed; it is the salt that preserves them from the insipidity resulting from the honeyed life led by the others. Hitherto they have merely amused us and made us laugh; now we take them to our hearts. In this part of the play the truest genius is shown in that the two characters are never false to their natures. When Beatrice bursts out indignantly at the Count's contemptible conduct, when Benedick, grave and manly, challenges Claudio, shaming him and his fellows, it needs but a word from the poet to reveal to

us that behind the clouds the sun of their gay dispositions is always shining. But could not the pure gold in the heart of each have been brought to light without the odious scene in the church? This must always remain a question with us. For Benedick and Beatrice would surely gain by Claudio's being made more possible as a friend. But this is all that mars the perfection of the incomparable pair.

W. OECHELHÄUSER (*Einführungen in Shakespeare's Bühnen-Dramen*, 1885, 2ter Bd, s. 335): The changes which Shakespeare has made in the material of Bandello's novel have rendered the attempted performance of an impossible task absolutely repulsive. I perfectly agree with A. Schmidt, when he points to *Much Ado about Nothing* as the only one of Shakespeare's plays in which 'he has not 'elevated and ennobled the material he has chosen to use; it is even a question 'whether in this instance the contrary be not the case.'

Twice only do we recognise the ennobling of the material furnished by the novel, due to the usual delicate tact of the Poet. The first is with regard to the social rank of Claudio. In the novel it is far superior to that of Leonato, Timbreo must condescend to Leonato's family; in Shakespeare the contrary is the case, so that Claudio's rejection of the wealthy heiress is more to the advantage of his sense of honour. The other case is where the grievous tension of the scene in the church is greatly mitigated by the *previous* capture of Borachio, which assures the audience that Hero's innocence *must* soon be established, that the struggle *cannot* have a tragic ending. But these two improvements, unfortunately, go side by side with other, more important, changes for the worse; as, for example, the transformation of the lofty-minded Timbreo of the novel into the rather insignificant, superficial, uncertain Claudio, whose determination to shame Hero publicly, in the very church, framed before he has the confirmation of her infidelity, is unworthy, to say the least; in the novel the rejection is made through a third person. On the other hand, the stage effect gains indirectly, since the interrupted marriage scene forms the most effective theatric climax to the tragic part of the play, an effect which closer adherence to the plan of the novel would make impossible. Shakespeare has also been most unfortunate in the substitution of his improvised villain, Don John, for the jealous suitor of the novel. Jealousy is psychologically a thoroughly legitimate motive for slandering Hero that Claudio may be frightened into rejecting the alliance. Don John's unadulterated malice lacks all motive, and his personality brings into far more irreconcilable contrast the colouring of the crisis with the humourous tendency of the play, than appears in the novel. The psychological portrayal of the *plain-dealing villain* is quite as unsatisfactory, and so is Borachio's sudden and unaccountable fit of remorse, leading him to a voluntary and thorough confession of his guilt. But perhaps the most unfortunate departure æsthetically from the scheme of the novel is found in Claudio's consent to another marriage upon the very day after Hero's public disgrace, when her innocence is made plain. In the novel an entire year elapses, while in the play, without even a decent pause, Leonato throws his niece, and double heiress, into the arms of the faithless bridegroom. It really would seem as if our poet in several of his dramas and comedies, notably in *Measure for Measure*, *Two Gentlemen of Verona*, and *All's Well that Ends Well*, had lost, for the time being, that ethical sensitiveness which is so peculiarly his own. The unsatisfactory final scene in *Much Ado about Nothing* is the inevitable consequence of the faulty method of construction which attempts, not only to reconcile what is irreconcilable, but to weld it together.

This criticism makes it impossible for me to agree with the favourable judgement of some critics. The entire play is a slight piece of work, reminding us in some respects, of the equally slight *Merry Wives of Windsor*, which was, according to tradition, composed by the Poet in fourteen days. In both plays the preponderance of prose over blank verse is characteristic. In the *Merry Wives* nine-tenths, and in *Much Ado* three-fourths of the Play are written in prose.

W. WETZ (*Shakespeare vom Standpunkte der vergleichenden Literatur*, 1890, 1ter Bd, s. 156): No greater mistake can be made than to judge Shakespeare's lovers by our modern standard. Their love, as well as their jealousy, is infinitely more ardent and glowing than that which we see now-a-days, whether in life or in literature. Therefore, it ought not to surprise us that the expression of their feelings is much more vigorous and intense, or that the Poet should make free use of this expression without attaching to it, as our public is often tempted to do, the reproach of harshness and brutality. Moreover, as concerns Claudio, we cannot believe that any one save Bulthaupt has utterly condemned him. The majority of readers and spectators may blame his conduct, but they judge him much more leniently. The pain that quivers in Claudio's every word in the church, as well as the intensity of his remorse afterwards, shown in his readiness to undergo any penance that may be imposed upon him to atone for his misconduct, prove that he was no low scoundrel, but a man of noble mind whose temperament, vehement and prone to suspicion, leads him astray. Moreover, from their own words we can perfectly understand how Don Pedro and Claudio are driven to slander Hero publicly, thereby insulting her father also. They believe that Leonato was aware of his daughter's vile character, and had meant to take advantage of their ignorant confidence. They credit him with betrayal of friendship. Claudio says to the father: 'Give not 'this rotten orange to your friend'; and the Prince feels himself dishonoured in his part of advocate:—'I stand dishonoured that have gone about To link my dear 'friend to a common stale.' If the two friends thought themselves thus falsely betrayed, was the revenge that they took in publicly branding a low woman and her accomplices, morally wrong or merely unbecoming? It seems certainly surprising that, while Hero, even if guilty, is to be treated with distinguished courtesy, so harsh a sentence should be passed upon two men who, if they erred, did so from a noble motive,—an outraged sense of honour. As for the jesting at Benedick, for which Claudio is so blamed, at such a time, we must remember that characters as impulsive, as those of Shakespeare, need but the smallest occasion, in the midst of the gravest circumstances, to be converted to extreme gayety. In *2 Hen. IV:* II, ii and iv, Prince Hal feels profound grief at hearing of his father's illness, and yet cannot help jesting with Poins over Falstaff's letter, and on that very evening, disguised as a Drawer, he looks on at the gluttonous, wanton Sir John, passing the last hours before joining the army, in the company of Doll Tearsheet and Mrs Quickly.

And after all, Claudio is not so merry as his detractors would have it appear. Neither he nor Don Pedro is easy in mind when he sees the consequences of his conduct, and the sufferings of the two old men. Yet, since they believe themselves to have acted rightly, they do not yield to their uneasiness, but try to laugh it off. Their jests do not come from their hearts, as is hinted in the words with which Claudio greets Benedick: 'We have been up and down to seek thee; for we are high-'proof melancholy and would fain have it beaten away. Wilt thou not use thy 'wit?'. . .

(P. 160). Equal readiness has been shown in giving an unfavourable character to Don Pedro; and with just as little reason, as far as the Poet is concerned, as in the case of Claudio. Bulthaupt says: 'The young travelled idler [why travelled idler? 'Spanish princes had often visited Sicily for serious purposes—Don Pedro himself 'came hither first upon some military business.] is a classic model of the elegant 'trifler, polished, amiable, but lacking in mind and character, a genuine universally 'popular heir to the throne, quite ready to be affable and hail-fellow-well-met with 'all; and when he comes into his inheritance he will waver for a while between 'kindly condescension and great dignity, until he developes into the full-blown 'despot.' Now there is no reason to suppose that Shakespeare intended Don Pedro to be anything more than an amiable, good, young fellow. It is improper to draw any conclusions as to his future political career, since the Poet wishes us to see in him, as in the Duke of Illyria in *Twelfth Night*, in spite of his lofty rank, only the private gentleman upon a perfect equality with his friends.

To complete the adverse criticism,—the two old men, Leonato and Antonio, are accused, because of their indignant impetuosity, of most unseemly behaviour. Of much that Gervinus has to say of their intemperance, we give but one sample: Leonato, 'when misfortune assails him is utterly helpless, and unhinged. He wishes 'Hero were dead, he wishes to stab her, to tear her to pieces, and this without mak-'ing any investigation, without even, like Father Francis, observing. He rejects all 'consolation, and all exhortation to be patient.' It does seem verily a great deal,—to require of a father such cold-blooded self-control at such a moment. We should like to see a father capable of calmly investigating, not to mention observing, like an unconcerned priest, the signs of guilt or innocence in his daughter's face, just when he was agonized with grief and shame, and beside himself with the affront to his pride, and to the honour of his family; the testimony of two honourable gentlemen, one of them the bridegroom who accused his betrothed with tears, having left no doubt as to the girl's criminality. And we need not remind our readers how violent and passionate Shakespeare's fathers* are, when they are angry with their daughters. According to Gervinus, to bear his trials should have been easy for Leonato; according to Leonato, Gervinus is one of those who 'speak patience to 'those that wring under the load of sorrow.'

We have expatiated upon all this, because it seems to us that the frequent misconceptions of the Poet are due to the fact that the critics hasten to *pass judgement* upon Shakespeare's characters, when they should first make it their aim to *understand* them. Instead of being sure beforehand of the Poet's point of view, and making it a criterion, each critic has used his own view as such. The consequence is that there is often the greatest diversity of opinion as to the same point, although we surely ought to expect that with a Poet whose work is so distinguished for unity, it should be possible to agree as to facts, in regard to what he himself meant. Our greatest mistake seems to have been that we suspect some deep moral significance in every subordinate character, and have thus considered ourselves justified in inflicting either moral praise or censure. And it must be also confessed that our German critics have not been sufficiently careful to steer clear of this rock, and that Gervinus in especial has not shown sufficient caution and circumspection in the solution of problems thus presenting themselves.

H. A. TAINE (ii, 215): A mechanical imagination produces Shakespeare's heavy,

* See Old Capulet, Lear, Cymbeline.

stupid characters; a quick, venturesome, dazzling, unquiet imagination produces his men of wit. Of wit there are many kinds. One, thoroughly French, which is merely reason itself, a foe to paradox, railing against vulgarity, a sort of incisive common sense, with nothing else to do but to render truth amusing and manifest, the most effective of weapons among a people intelligent and absurdly vain. Such is the wit of Voltaire and of the *salons*. The other, that of improvisators and artists, is a mere inventive sprightliness, paradoxical, unbridled, exuberant, a kind of self-entertainment, a phantasmagoria of images, of witticisms, of bizarre ideas, which dazzle and intoxicate like the movements and the illumination of a ball. Such is the wit of Mercutio, of the Clowns, of Beatrice, of Rosalind, and of Benedick. They laugh, not from a sense of the ridiculous, but from the desire to laugh. Seek elsewhere for the assaults which aggressive reason makes on human folly. Here is folly in full bloom. Our folk think of amusement,—nothing more. They are good-humoured, they let their wit caracole over the possible and the impossible. They play upon words, they torture the sense, they draw from them absurd and laughable inferences, they toss them back and forth like shuttlecocks, without stopping, emulating each other in singularity and in invention. They dress out all their ideas in strange or sparkling metaphors. The taste of the time tended to masquerades; their conversation is a masquerade of ideas. Nothing is said by them with simplicity; they seek only to heap up subtleties, far-fetched and hard to invent and understand; their every expression is sharp, unexpected, extraordinary; they strain their thought and change it to caricature. 'Alas, poor Romeo!' says Mercutio, 'he is already 'dead; stabbed with a white wench's black eye; shot through the ear with a love-'song; the very pin of his heart cleft with the blind bow-boy's butt-shaft.' Benedick relates a conversation he had just had with his mistress: 'O, she misused me 'past the endurance of a block!' etc. These gay and perennial extravagances show the bearing of the speakers. They do not remain quietly seated in their chairs like the Marquis in *The Misanthrope;* they pirouette, they bound, they bepaint their faces, they boldly enact the pantomime of their ideas; their coruscations of wit end in songs. Young fellows, soldiers, and artists,—they touch off their verbal fireworks and gamble up and down. 'There was a star danced, and under that I was born.' This expression of Beatrice befits this kind of wit, poetic, scintillating, unreasoning, charming, more akin to music than to literature, a dream which one dreams aloud and awake, like that of Mercutio's when he describes Queen Mab.

ACTORS

FRANCIS GENTLEMAN (ii, 318): General suffrage has for many years authorised the warmest encomiums upon this great man [Garrick] in Benedick; it has been set down by many leading critics as his best comic character, but this opinion we cannot implicitly admit, notwithstanding we are willing to allow the pre-eminence of his significant features, the distinct volubility of his expression, and his stage manœuvres; in the scenes of repartee with Beatrice, his distinct vivacity gives uncommon satisfaction.

(P. 321). MRS PRITCHARD was so excellent [as Beatrice], and struck out such unison merit with MR GARRICK, that her uncharacteristic corpulence was always overlooked. MRS WOFFINGTON we have heard receive considerable applause, which

she well deserved. *Much Ado about Nothing*, supported by capable performers, will always please in representation, and does not cast any damp upon the great fame of its immortal author; at the same time, we do not consider it as making any addition thereto. It is undoubtedly an agreeable, spirited composition for the stage, but can never be of any great importance in the study.

GEORGE FLETCHER (p. 282): The stage may be fairly held responsible for much of the prevailing misconception [of the character of Beatrice]. The modern theatrical Beatrice has commonly exhibited herself either as a hoyden, or a vixen, or that still more repulsive personage, a compound of the two. But the Beatrice of Shakespeare is the high-bred, high-spirited, and generous-hearted lady of the later chivalric time. How, then, shall she be most adequately embodied on the stage?

Such, let us here observe, is the thorough individuality of all Shakespeare's heroines,—notwithstanding all the essential womanhood which forms the basis of character in each,—that were it possible to have, for each new character, a particular performer with special individual qualifications for that part above all others,—such multiplicity of actresses, no doubt, would most completely realise a perfect ideal of feminine Shakespearian personation. But seeing that histrionic resources, such as here imagined, are hardly conceivable in even the most prosperous state that any stage can ever attain,—and are peculiarly in contrast with the poverty of the British theatre at present [1847],—we are left to choose between having the character of Beatrice, amongst others, assumed by a *comic* actress in the commonplace acceptation, or by an artist capable of embodying the still higher ideals of Shakespearian womanhood.

Now, in the appreciation of character, any more than in mathematics, *the lesser cannot comprehend the greater.* While, therefore, it is quite impossible for the merely comic actress to reach the conception, and much more the expression, of any one of Shakespeare's peculiarly ideal women,—it is hardly more practicable for her to rise to the nobility of spirit, as well as refinement of manner, which should not only appear in the generously impassioned passages of a character like Beatrice, but should lend grace and delicacy to her most exuberant effusions of humourous or sarcastic merriment. On the contrary it *is* possible for the artist capable of embodying the more ideal conception, to descend (for it *is* descending even in Shakespeare) to the personation of a real-life character, though still of the noblest order. The actress really capable of a Rosalind, *can* conceive of a Beatrice, and *can* express her truly as well as adequately. . . . Respecting the personation of Beatrice during the latter nights of the London season of 1846, we must point out the fine illustration which it afforded of the general position we have stated above,—that the high ideal artist can successfully adapt herself to a character like this, although the commonplace performer can never rise to its elevation. As for details in this instance, we prefer citing a passage or two from critical notices of a later date, which, though provincial, are highly intelligent; and while they corroborate our own general testimony, serve to place in a striking light the importance of histrionic aid like this, in restoring the full and true intelligence, enjoyment, and appreciation of Shakespeare. Only a familiarity with the living embodiment of the elegant and heroic as well as pleasant-spirited Beatrice can thoroughly banish from the public mind that medley of associations which has so long possessed it,—made up, as we have said, from the vixen on the one hand, and the hoyden on the other, which, though in varying proportions, the modern stage has constantly set before it. *The Manchester Courier* of May 9th, 1846, speaking of MISS HELEN FAUCIT'S persona-

tion of Beatrice, says:—'It was a performance of rare beauty, though differing 'entirely both in conception and developement from any Beatrice we have seen for 'some years back. It is less buoyant, less boisterous, if the terms may be applied 'to the exuberance of feeling which is generally thrown into the part by modern 'actresses; it has not the hearty laugh of MRS JORDAN, that made the listener doubt 'if such a woman could be ever unhappy; nor the biting sarcasm and fire-eating of 'others we could name, who stand high in the list of the approved. Yet to those 'who have read Shakespeare and made him a study, it must have been delightful to 'perceive how beautifully she made Beatrice accord with the almost universal senti-'ment of woman's character as portrayed by the great writer. In all her mirth, 'there was still refinement and rare delicacy,' etc. But if this lady's Beatrice has not the laugh of MRS JORDAN, it wants not the more refined though exuberant joyousness of Shakespeare's heroine. On this head, the testimony of *The Liverpool Journal*, dated but a week earlier, is remarkable. After opening his notice by saying: 'It 'was with much misgiving we heard the play announced: we doubted MISS FAUCIT'S 'versatility, and from what we had seen were apprehensive that she was deficient in 'that elastic and buoyant spirit which the character demands,'—the writer continues:—'We were, however, never more agreeably disappointed. MISS FAUCIT'S Beatrice 'is a creature overflowing with joyousness,—raillery itself being in her nothing more 'than an excess of animal spirits, tempered by passing through a soul of goodness.' As, again, yet more recently, *The Newcastle Courant*, of April 30th, 1847, speaking of this lady's performance, tells us: 'The playfulness and sarcastic humour of 'Beatrice were given with lady-like grace and girlish buoyancy.' It is, indeed, one of the things most marvellous to any fresh student of this actress's personations, to discover that the very being, who at one moment had seemed born to breathe the deepest soul of mournful or heroic tragedy, could at the next become a seemingly exhaustless fountain of spontaneous and delicious cheerfulness,—that not only do we find a plaintive Imogen thus magically transmuted into a buoyant Rosalind in all the dewy-fragrant sunshine of her spirit,—but even the most awfully thrilling Lady Macbeth herself, into the most genuinely laughing Beatrice. Yet all this only argues,—but argues incontrovertibly,—the existence in the artist herself,—rare in any time, and precious in the present,—of that *whole* rich essence of poetic womanhood of which Shakespeare had such perfect and peculiar intuition.

HALLIWELL (p. 90): The following short contemporary note on MACREADY'S personification of Benedick, although his exact interpretation of the character is liable to objection, may be worth adding as the opinion of his conversion by a great actor:—'His great peculiarity consists in the ludicrous manner in which he seizes on 'the distress of Benedick on finding the theory of a whole life knocked down by one 'slight blow. His chief scene is the soliloquy after he has heard Don Pedro and 'his companions narrate the story of Beatrice's love. The blank amazement depicted 'in his countenance and expressive of a thorough change in his internal condition, is 'surpassingly droll. The man is evidently in a state of puzzle, and a series of the 'quaintest attitudes of reflection evince his perplexity. Then, when he throws him-'self into love-making in real earnest, when he follows about the angered Beatrice, 'distressfully endeavouring to make himself heard, his manner is completely that 'of the unbeliever turned fanatic, who thinks he cannot go too far in his state of 'faith. He has resolved to be in love "most horribly," and he sets about it heart 'and soul.'

Manchester Courier (April 11th, 1866): Pleasant, too, is it to note the artistic care bestowed even upon those trifles which go to sum up the whole conception, but would be unheeded by a less consummate mistress of art [than MISS FAUCIT]. But far more gratifying is it to listen to the beautifully modulated voice, and observe even critically each studied gesture, and see the felicitous manner in which both combine to express each varying thought. Whether in the satirical vein, in which the defiant damsel 'talks poniards' and 'turns all men the wrong side out,' in the half repentant manner in which she resolves to requite the love of Benedick in the scene of unmerited wrong and the sympathetic grief which follows, or in the half-appealing, half-commanding mandate to her lover to 'kill Claudio,' or in the girlish waywardness and mirth of the last scene, where Beatrice hides from Benedick secure in the confident knowledge that he will pursue and seek out his promised bride, MISS FAUCIT was equally successful; and throughout there was exhibited a degree of culture and refinement of manner such as one might naturally look for in a lady so circumstanced, but which, nevertheless, adds an indefinable grace and charm to this delightful creation.

Manchester Guardian (April 11th, 1866): In the opening scene MISS FAUCIT made a beautiful display of that delicate irony which runs throughout the part; that display, however, was only the prelude to still more vivacious acting. The lines which draw comparison between the marriage tie and a dance were rendered in that sarcastic manner, and with that graceful action which would come so naturally from a highly bred woman who scorned all advances from a courtier. In the scene where she and Benedick are masked and he talks to her unconscious of her identity, she turned the tables on him in an intensely humourous manner and fairly won the applause which greeted the rapid delivery of those telling retorts which produce so much discomfiture to Benedick and which provoked so much laughter from the audience. In the garden scene, MISS FAUCIT presented a pained appearance, when the dialogue turned upon her merciless treatment of his protestations; but coming forward on the disappearance of Hero and Ursula, her whole conduct changed, and thenceforth she assumed an encouraging manner towards the equally altered Benedick. When Beatrice was left in the Chapel with Benedick, MISS FAUCIT rose to the greatest height of her acting; her alternations of grief for Hero, of indignation at the treatment which her cousin had received, her eagerness to have Claudio killed, and her wish that she were a man to execute the immediate vengeance she desired, were rendered with great force, but did not exceed the display of a true womanly spirit.

Manchester Examiner and Times (Nov. 2d, 1869): We defy the most aged votary of the glories of the past to persuade us into the belief that there has ever been a better Beatrice than MISS HELEN FAUCIT'S,—save and except MRS PRITCHARD'S, whose glories being purely historical, are neither here nor there. And as MISS FAUCIT is in our opinion the first of modern Beatrice's, so, on the other hand, Beatrice is, to our mind, by far the most congenial part in MISS FAUCIT'S present repertory. It has been often said, and said with much plausibility, that as Shakespeare could never have been, in real life, intimately conversant with the character typified in Beatrice,—the high-spirited girl who is at the same time a lady of fashion and refinement,—so there must remain in this character as drawn by him, many little defects and unevennesses which are likely to be exaggerated rather than softened

on the stage. It is in such a case that a really great actress helps the poet's own creation; thus she, as it were, rounds off its angles and fills up its voids and makes the character more fully what Shakespeare intended it, than what it was when it left the Poet's hands. If it were not so, who would care to exchange his own conception of the character for any actual embodiment of it? A second-rate Beatrice is a misfortune which must be borne with a Christian spirit, but a Beatrice such as MISS HELEN FAUCIT'S is an enjoyment which Shakespeare himself might envy us. High spirits which run away with the tongue but not with the manners, this is the key-note struck by MISS FAUCIT. From the moment that she steps on the stage, we see that she, like all high-spirited women, has constituted herself the critic of everything that goes on around her. Nothing escapes her eye, though her back be turned; and nothing her ear, though it is impossible to listen to everything at once. She is amused with Benedick before he is on the stage, and unable to control her sense of fun from the moment he appears; the music sets her dancing; the sentiment between her cousin and Claudio makes her half inclined to cry; she is moved and stirred by everything around her, and nothing controls her but the grace which is her second nature.

SIR EDWARD R. RUSSELL (*Liverpool Daily Post*, 16 Dec., 1870): MISS HELEN FAUCIT'S greatest part has always been supposed to be Rosalind, but it must go hard with the heroine of *As You Like It* to excel the jocund Beatrice of *Much Ado about Nothing* as played by this great actress on Thursday night. . . . As Beatrice, MISS FAUCIT distances all competitors . . . the perfect harmony, the varied yet continuous grace, and the vivid elocution, are all MISS FAUCIT'S own, and incommunicable. The dialogue was never more exquisitely delivered. Beatrice is on the stage from the very first, and hardly is she seen before she is heard at her quips upon the absent 'Signor Montanto.' With what a grace all the sly hits were delivered, and how the grace bounded into buoyancy when 'Lady Disdain' got her opportunity, and Benedick himself was in her presence to sustain the rapier thrusts of her keen wit. MISS FAUCIT is the very Beatrice of Shakespeare; too full of mischief and gaiety to spare her butt a single arrow, but too bewitching and too truly a lady ever to seem too bold or too reckless an archer. The fun is at its height in the scene of the masked ball, and here the Beatrice of the night, whom the profane Benedick might well in his whimsical agony call 'harpy,' agonized her poor victim to the last degree. The vigour, the sprightliness, the mercilessness of MISS FAUCIT'S onslaught gave the scene splendid effect, and led up well to the humourously-devised garden episodes in which Benedick and his merry destiny are linked for life by the pranks of their friends. But first there was to come the exquisite little scene when Claudio and Hero plight their troth; and Beatrice, in an ecstasy which belies her pretence of a chill heart, luxuriates in their happiness, and exchanges lively sallies about marriage with the dazzled Don Pedro. In this brief but delicious passage, MISS FAUCIT wound herself round all hearts, as a Shakespearian heroine must if she is to justify her parentage and fulfil the happy end of her creation.

The garden scene, in which Beatrice hears of Benedick's supposed passion for her, is greatly inferior in elaborate effect to that in which Benedick listens to corresponding intelligence about Beatrice. Shakespeare rarely repeats his effects, and having given Benedick a great deal to say about his new-found love, Beatrice, he gives Beatrice very little to say about her newly-discovered lover, Benedick; but MISS FAUCIT showed delicate judgement in her blank reception of the suddenly

revealed idea, as well as skilful variety of attitudes in listening to her friends' confidences respecting herself. The greatest scene, however, is that in which Beatrice accepts Benedick's proposals, and swears him to challenge Claudio. Looked at in Shakespeare, the dialogue seems short, but, with an effect in every line, it assumes great proportions, and lives in the memory as unapproachable in fulness of comedy, in vividness of fire, and in actual dramatic importance. MISS FAUCIT'S treatment of particular lines was perfectly marvellous. A pause was a point, full of exquisite humour, in the line, 'It is a man's office —— but not yours.' Take again, as an example, the passage, 'It were as possible for me to say I loved nothing so well as 'you; but believe me not; and yet I lie not; I confess nothing; nor I deny nothing.' Some earnest Shakespearians think they can appreciate their author better at home than on the stage. We should like all such to hear MISS FAUCIT deliver this single speech, which, by her art, becomes a series of little speeches, each like a pretty bon-bon, with a dramatic surprise ready to leap out with the detonation. Any candid student of Shakespeare in the library would admit that in this, as in a hundred passages, he had never thoroughly appreciated its dramatic value before he heard MISS FAUCIT render it. But there was more to be done than mere brilliant reading of Shakespeare's text. There was a great tragic effect to be suddenly made in the midst of comedy. 'Come, bid me do anything for thee,' says Benedick in his light-hearted ardour. '*Kill Claudio*,' cries Beatrice in a wonderful voice, earnest and thrilling, startling to the depths every one within hearing, and yet not a whit more fierce than the voice of Beatrice so moved might be, nor in any way, in spite of its tremendous bitterness and force, inconsistent with her character. This was the finest triumph of the night. It is as distinctly original as any conception that ever was embodied by art. . . . There is a single exit speech of five lines in the play, which by the most natural division and elaboration yields, in the hands of such an actress as MISS FAUCIT, almost as many fine effects as a brilliant operatic *finale*. It was wrought up to perfection. So delighted were the audiences with this scene that the theatre resounded with long-continued applause, and the play could not go on till MISS FAUCIT had reappeared to accept the enthusiastic homage which was due to her art and the lovely natural sprightliness with which it was combined.

FREDERICK WEDMORE (*The Academy*, 21 Oct., 1882): MR IRVING has never done anything more complete than his Benedick. He plays it with the keenest sense of enjoyment and appreciation, and with that authority of interpretation which comes most readily when a man possesses the agreeable consciousness that the authority will be recognized and accepted. The element of satire in the part,—the conception of a robust humanity boasting its own strength, and swayed, even while it boasts, by the lightest of feminine charms,—is much in his own humour. The chivalry of the character suits him, and so does the graciousness of the character, and so does its quiet and self-analytical wit. He is excellent in speech, and as excellent in by-play. If Beatrice 'speaks poniards,' this newest Benedick can look them. In a word, MR IRVING was made for Benedick, or Benedick for MR IRVING. It is seldom that a success is so unmistakeable, though, in this case, we cannot consider it to be surprising. When the public has grown familiar with MR IRVING'S Benedick, it is not likely that, during the present generation, any other Benedick will go down. . . . Nearly all that MISS ELLEN TERRY can do quite perfectly she can do in Beatrice. . . . Beatrice's seriousness is permitted to be half a jest.

The sorrows she deals with are the sorrows of comedy, and she is beset by no perplexities which may not be easily removed. Hero's character she requires to have vindicated, and a vindication is promptly forthcoming. At other times due leisure is allowed her to form a whimsical attachment, and to say defiant things brilliantly, and with the utmost good-nature. So it is that MR IRVING and MISS TERRY succeed in their parts entirely. Not one point of importance is lost by either of them, and in both the transitions of mood are rapid and strongly marked. It is this that helps give vivacity to Comedy,—the action of comedy is often mental action, taking the place of a drama's developement of intrigue. A criticism of detail on their performance would seem to us superfluous. Having tried to carefully indicate that, except within certain limits, the characters are not exacting, there is nothing too tremendous in our praise when we say that in the interpretation of these characters it would be difficult to put our hand on a weak spot.

The Saturday Review (21 October, 1882): In the acting of these two parts [Benedick and Beatrice] he who would break a lance with Mr Mowbray Morris over a certain passage in his *Essays in Theatrical Criticism* might find a weapon of some service: 'Reduced to the material compass of the theatre, the most ethereal 'visions, the most delicate graces of his [Shakespeare's] fancy, cannot but lose 'something of their radiancy, cannot but acquire a certain touch of grossness, of 'human substance and human infirmity.' Now this, as it seems to us, is precisely what does not happen as regards the present performance of Beatrice and Benedick at the Lyceum. The play is, as we all know, charged with wit and beauty for the reader who has a spark of wit or of poetical imagining in his composition; and such a reader, all thoughtless of the stage, for which the play was originally designed, may get out of it what seems to him full satisfaction. But can he, even if he be an actor by disposition if not by training, get out of it quite all that players with fine perceptions, and with fine and full experience of the stage to back them, put into it? Is it likely, for instance, that as he reads that strange and charming scene of courtship in the Cathedral scene, there will rise to his mind's eye the delicate action with which Benedick's hand approaches and touches Beatrice's as it hangs idle by her side, or the charming picture of awakening and chivalrous love given to illustrate the following lines, 'I do love nothing in the world so well as you; is not that strange?' Is it possible that he should picture to himself just how this thing should be done by the two players concerned in it, so as to preserve at once its deep meaning and its fine point of comedy? Or again, is it likely that it should strike him how much meaning can be given to the whole scene and its whole bearing by so seemingly trivial an incident as Beatrice's kissing the Friar's hand after he has expressed his belief in Hero's complete innocence? The person who could study Shakespeare in his own room, and see all such touches as these given to the scene in his mind's eye, and given with a perfection beyond the reach of any mortal actor, would no doubt be enviable. But, on the other hand, such touches as these are, one naturally imagines, just the touches which cannot be devised by any but one who is at once an experienced player and a loving student of Shakespeare,—one who will know when to put them in so as to help, and not to hinder and overlay, the poet's meaning, which is the first thing to be grasped before the particular means of conveying it from the stage to the public are considered. Here, it may be said that we are begging the question in assuming that the poet's meaning should be conveyed to the public from the stage. It is simple enough to reply to this, that 'your stage play' should, like

'your bonnet,' be put 'to its right use;' it was written for the stage, and therefore let it be seen on the stage. In too many cases, perhaps, the upholder of 'the closet theory' might rejoin that if the stage only marred the finest dramatic work that the world has produced the stage had better leave it alone. In this particular case, however, as in various others which might be cited, such a rejoinder would have nothing on which to rest. The case is, it may be said, exceptional; and no doubt it is. It is not every day that one can hope to get an ideal Beatrice and Benedick, an excellent company, and a thorough appreciation of how scenic illustration may be brought to bear upon a beautiful work without in the least interfering with or overloading its intrinsic beauty. But, with all this, such a case is not so exceptional as to be the exception which proves the rule. The fact remains indisputable that Shakespeare's plays were written for the stage; there is a strong presumption that Shakespeare knew what he was about; and it is hardly to be supposed that the great bulk of the audience who show their appreciation of Shakespeare in the theatre would be likely to get as much enjoyment or education from reading him at home. This no doubt sounds, and is, platitudinous; but there are certain platitudes which it is worth while occasionally to repeat. As for the artistic value of stage representations to any one who is a student, either as an amateur or as a professional, of stage art, one need only refer to the well-known case of the great singer and actress who always wanted to see a new part which she undertook done, and done no matter how badly or how well, by some one else before she herself formed her conception of its meaning and her ideas as to its fitting execution.

All this, however, has taken us far enough away from the detailed consideration of the particular performance by the striking merits of which the divergence was suggested. The scenic arrangement and the dressing of the play are arranged not only with magnificence, which in itself is not much, but also with the art which tempers magnificence to the right sense of proportion; and, what is more important, this same sense of artistic proportion is present, as though instilled by a master hand, throughout the representation, in every way, of the play. The loves of Hero and Claudio, with their terrible calamity and their subsequent reconciliation, resume their proper place in the foreground. Don Pedro takes his right position as the gay, careless prince, whose courtly whim is the instrument upon which the episode of Beatrice and Benedick,—an episode which, as episodes sometimes do, gives to the play its chief charm,—depends; while Don John, a character heretofore almost entirely neglected in the stage versions of the play, on his side takes his proper place as one of Shakespeare's truest and least obvious villains. His motives are complex, and do not loudly assert themselves. He is plausible and he is sinister. . . . MISS ELLEN TERRY'S Beatrice is, in the earlier scenes, the incarnation of light-hearted mirth, which is never heartless, and of gay coquetry, which never loses the charm of spontaneity. In the Cathedral scene she arrives at a pitch of emotion which is both tender and deep, and in the delivery of the speech beginning, 'Is he not approved in the height a 'villain?' she attained a force that was perhaps not expected by some of her hearers. In the concluding scenes of the play, we have the same early touch of coquetry, relieved by the true love sprung from half-assumed aversion. MR IRVING'S Benedick is, as has been hinted above, a singularly harmonious combination of the mixed qualities which go to make up the part. He is, before all things, well-bred and chivalrous; he is gay, with a fund of poetry beneath the gaiety; he is on the surface a man who, like Gratiano, talks an infinite deal of nothing; but his character is really full of a determination which asserts itself finely in the Cathedral scene, and in the

challenge of Claudio. His scenes of pure Comedy are given with infinite grace, and, in the scenes just referred to, the expression of his acting is by force of contrast doubly telling, even as the truth and tenderness of his love scenes gain by their opposition to the light nature which he wears as a glove.

L. CLARKE DAVIS (*Philadelphia Inquirer*, 19 March, 1884): In the church scene, MR IRVING made one of the happiest displays of his art. When Beatrice told him she loved him, his change from the mocking, railing Benedick to the jubilant, conquering lover, his quick, fervent seizing and clasping her in his arms, his ringing answer, 'Come, bid me do anything for thee;' and then his refusal to 'kill Claudio,' were all most admirably done. Something of him as a subtle interpreter of doubtful situations was shown in the early part of this fine scene, by his suspicion of Don John, felt by him alone, and expressed only by a quick, covert look, but a look so full of intelligence as to proclaim him a sharer of the secret with his audience. Another scene of notable excellence,—most notable of all for the gentle bearing and courtly dignity displayed,—was that in which he challenges Claudio. From the opening to the close of it, he showed a consummate art, through which there shone the strong light of a noble intellectuality. In the speech beginning, 'Fare you 'well, boy,' there was a wondrous courtesy and gentleness of voice and manner, from which all levity had gone out. It was the other side of the character of Benedick, the manly, graver, sweeter side, most excellently portrayed. . . .

As Beatrice, MISS TERRY was dazzling in the fascination of her manner, enchanting in her tenderness, full of an admirable vivacity, never once playing the shrew, and though her words were sharp as steel, they seemed always sheathed in velvet and to convey the idea that she loved Benedick; she softened the wordy blow she struck him and turned it to nought by the tender light of her eyes, or by a manner deliciously arch and winsome, which in itself was ever half-caressing. Her eyes, full of all changing expressions, as the heart of Beatrice was full of varying emotions, never rose higher than Benedick's, her tone was ever sweet and low in all her banterings, even in the mask scene, where she pursues Benedick with all the lashes of her keen wit. Only he who is blind could fail to perceive the half-veiled presence of her love. The entire impersonation was perfect in its grasp of the character, in its faultless execution, in its sweet and tender grace, and in its noble dignity, for though she was jocund in her flow of spirits, she was never hoydenish. She might be the Lady of Disdain, but she was a superb lady always. There were parts of this exquisite presentation which should stand for ever as stage traditions, always to be admired, though never to be revived by any of less genius than MISS TERRY. Such, for instance, was her reply to Don Pedro's remark that she must have been born in a merry hour. 'No, sure,' she said, 'my lord, my mother cried; *but then there was 'a star danced, and under that I was born.*' MISS TERRY'S delivery of this line was so generous of meaning as to be made to express all that Beatrice was; there was a tip-toe elevation of gladness in her look, a jubilant ring in her voice, and happiness itself in the soft ripple of laughter, accompanied by a gesture so exultant, beautiful, and lightsome as to command, for itself alone, unbounded admiration and spontaneous applause. Again, throughout the church scene, and especially when she and Benedick are left alone, and she defends Hero, denounces Claudio, or when later she confesses her love for Benedick and throws herself into his arms with love's rash abandon, or urges him to right Hero's wrongs,—nothing could be finer than her acting. Her moods were changeable as April weather. She paced the stage one

moment in her rage against Claudio, in another, clung in love to Benedick, and in all most notable was the noble breadth and freedom of her gestures, expressive of a great, free nature. There was a magnificent and startling display of her art in her sudden, eager, almost savage turning upon Benedick, when he tells her he will do anything for her. The instant before she was all womanly tenderness, but her swift demand, in answer to his promise, 'kill Claudio,' fell upon the stilled house like a blow in the face, so full of concentrated energy was it.

The Saturday Review (18 June, 1887): The whole of MISS TERRY'S by-play, from the moment at which Claudio denounces her cousin before the altar, until Hero is borne insensible from the scene, was of the finest order of mute acting; and its one culminating touch where, on the Friar's avowing his belief in Hero's innocence, Beatrice flings herself as by a sudden impulse on her knees before him to kiss his hand, was one of those sudden and commanding appeals to the emotions which sometimes throw the coldest of spectators off his guard.

The Saturday Review (10 January, 1891): How full of thought and appreciation all MR IRVING'S productions are, we see by comparing them with what is done at other houses. Where else should we have seen such a charming little episode as that of Beatrice catching sight of the pretty child in the masked dance scene, kissing him, and catching him up playfully in her arms? It is done unobtrusively,—casually, on the impulse of the moment, as it appears,—and yet it is a touch that enables us better to understand the womanliness of the girl's disposition.

COSTUME

I KNOW of no Illustrations of Shakespeare's Plays earlier than those in ROWE'S Edition of 1709. For the sake of the Costume and Stage-setting, the Frontispiece to *Much Ado about Nothing* in that edition is here reproduced, on the opposite page.

W. OXBERRY (*As the Play is performed at the Theatres Royall*, 1823):—

DON PEDRO	Scarlet doublet, white vest, and pantaloons.
LEONATO	Black velvet dress, embroidered with gold.
DON JOHN	Buff and scarlet dress, " "
CLAUDIO	Scarlet and white " " "
BENEDICK	" " " " "
ANTONIO	Black velvet " " "
BALTHAZAR	Blue and scarlet " " "
DOGBERRY	Drab serge "
BORACHIO	Buff and scarlet "
CONRADE	Blue and white "
VERGES	Brown and drab serge dress.
FRIAR	Grey Friar's gown.
SEXTON	Black serge dress.
OATCAKE, SEACOAL, etc.	" " " Great coats and belts.
BEATRICE	Spangled dress with embroidered flowers.
HERO	First dress,—Pink satin trimmed lace. Second dress,—White satin, white lace veil.
ATTENDANT	Blue dress, black points.
BRIDE'S MAIDS	White dresses.

REPRODUCED, FOR THE SAKE OF THE COSTUME,
FROM ROWE'S EDITION, 1709.

(*To face p. 334.*)

KNIGHT: The comedy of *Much Ado about Nothing* commences with the return of certain Italian and Spanish noblemen to Sicily after the wars. Now the last war in which the Italians under Spanish dominion were concerned previous to the production of this comedy was terminated by the peace at Cambray, called 'La Paix des 'Dames,' because it had been signed (August 3rd, 1529) by Margaret of Austria in the name of the emperor Charles V., and the Duchesse d'Angoulême in that of her son Francis I. This peace secured to Charles the crown of Naples and Sicily; and he made triumphal entries into Palermo and Messina in the autumn of 1535. The costume of this period is [the same as that of *The Two Gentlemen of Verona*, for which we have the following authorities:—]

Cesare Vecellio, the brother of Titian, in his curious work, *Habiti Antiche e Moderni di tutto il mundo*, completed in 1589, presents us with the general costume of the noblemen and gentlemen of Italy at the period we have mentioned, which has been made familiar to us by the well-known portraits of the contemporary monarchs, Francis I. and our own Henry VIII. He tells us they wore a sort of diadem surmounted by a turban-like cap of gold tissue, or embroidered silk, a plaited shirt low in the neck with a small band or ruff, a coat or cassock of the German fashion, short in the waist and reaching to the knee, having sleeves down to the elbow, and from thence showing the arm covered only by the shirt with wristbands or ruffles. The cassock was ornamented with stripes or borders of cloth, silk or velvet of different colours, or of gold lace or embroidery, according to the wealth or taste of the wearer. With this dress they sometimes wore doublets and stomachers, or *placcards*, as they were called, of different colours, their shoes being of velvet, like those of the Germans, that is, very broad at the toes. Over these cassocks again were occasionally worn cloaks or mantles of silk, velvet, or cloth of gold, with ample turn-over collars of fur or velvet, having large arm-holes through which the full puffed sleeves of the cassock passed, and sometimes loose hanging sleeves of their own, which could be worn either over the others or thrown behind at pleasure.

Nicholas Hoghenberg, in his curious series of prints exhibiting the triumphal procession and other ceremonies attending the entry of Charles V. into Bologna, 1530, affords us some fine specimens of the costume at this period, worn by the German and Italian nobles in the train of the Emperor. Some are in the cassocks described by Vecellio, others in doublets with slashed hose, confined both above and below the knee by garters of silk or gold. The turban head-dress is worn by the principal herald; but the nobles generally have caps or bonnets of cloth or velvet placed on the side of the head, sometimes over a caul of gold, and ornamented with feathers, in some instances profusely. These are most probably the Milan caps or bonnets of which we hear so much in wardrobe accounts and other records of the time. They were sometimes slashed and puffed round the edges, and adorned with 'points' or 'agletts,' *i. e.* tags or aiguillettes. The feathers in them, also, were occasionally ornamented with drops or spangles of gold, jewelled up to the quills.

Milan was likewise celebrated for its silk hose. In the inventory of the wardrobe of Henry VIII., Harleian MSS, Nos. 1419 and 1420, mention is made of a 'pair 'of hose of purple silk and Venice gold, woven like unto a caul, lined with blue 'silver sarcenet, edged with a passemain of purple silk and gold, wrought at Milan, 'and one pair of hose of white silk and gold knits.' By 'hose' at this period is invariably meant breeches or upper stocks, the *stockings*, or *nether stocks*, beginning now to form a separate portion of the male attire.

The ladies, we learn from Vecellio, wore the same sort of turbaned head-dress as

the men, resplendent with various colours, and embroidered with gold and silk in the form of rose-leaves, and other devices. Their neck-chains and girdles were of gold, and of great value. To the latter were attached fans of feathers with richly ornamented gold handles. Instead of a veil, they wore a sort of collar or necker-chief (Bavaro) of lawn or cambric, pinched or plaited. The skirts of their gowns were usually of damask, either crimson or purple, with a border lace or trimming round the bottom, a quarter of a yard in depth. The sleeves were of velvet or other stuff, large and slashed, so as to show the lining or under garment, terminating with a small band or ruffle like that round the edge of the collar. The body of the dress was of gold stuff or embroidery. Some of the dresses were made with trains, which were either held up by the hand when walking, or attached to the girdle. The head-dress of gold brocade, given in one of the plates of Vecellio, is not unlike the beretta of the Doge of Venice; and caps very similar in form and material are still worn in the neighbourhood of Linz in Upper Austria. The Milan bonnet was also worn by ladies as well as men at this period. Hall, the chronicler, speaks of some who wore 'Myllain bonnets of crymosyne sattin drawn through (*i. e.* 'slashed and puffed) with cloth of gold.'

EDWARD W. GODWIN (*The Architect*, 24 April, 1875): The scenes in this comedy, though numbering seventeen, may with care be reduced to four arranged in six Acts. The arrangement I propose would be as follows:—

Act I. The garden, including—1. The garden, orchard, arbour, and portion of the house or palace of Leonato; 2. The street outside the garden; 3. At the back, the exterior of the church.
Act II. A hall in Leonato's house.
Act III. The garden (in two scenes).
Act IV. The inside of a church.
Act IVA. The prison.
Act V. The garden (eliminating the third scene).

[For a ground-plan of the garden scene so as to include, besides the alleys and the arbours, the street for the Watch and the penthouse for Conrade and Borachio, I must refer the student to the diagram, given, with due explanations, in the No. of *The Architect*, just cited.—ED.]

To understand the architecture of Messina, it may be as well to turn for a moment to the somewhat singular architectural history of Sicily. . . . Now Messina is on the northern coast, and its mediæval architecture is, therefore, more Romanesque and less Greek in its spirit than what it would have been on the other two coasts. Messina, we must not forget, is a cathedral-town as well as a sea-port; its mother church is built upon the basilican type, and, at the time of which I am writing, was not far from being a fairly accurate Romanesque edition of its southern neighbour. The buildings were constructed of white stone, whether they dated from an early or late time, but they looked much whiter than they really were from the powerful contrast afforded by the dark woods which formed the background to the city on one side, and the deep colour of the Mediterranean, which relieved it, on the other.

Leonato's house may, then, be Romanesque, or Gothic, or Renaissance. The last style is that which seems to me to be the most probable.

The inside of the church need not trouble us; there are so many careful and measured drawings published of the churches in Sicily, that the true portrait is almost as easy to be attained on the stage as the caricature we have hitherto seen.

The prison scene may very well be the means of illustrating the early Romanesque architecture in its fortified aspect; and about this, too, there is not a shadow of difficulty. . . .

Hero wears gloves 'of excellent perfume,' which were, no doubt, made of *chevril* or soft kid, excellently stitched, and embroidered with gold or silver thread; in fact, a rather important sort of gift. But rich gifts,—soft kid, pearls, gold, and the rest, —wax poor indeed when actors and actresses, absorbed in the finery of their situation, sink to the level of little more than lay figures for the exhibition of fashions. In ordinary every-day life, the people who represent on the stage the fine dame, the noble duke, or the foreign potentate, are so little accustomed to art, or to anything like good style in living, that it is with difficulty they can appear unconscious of their stage surroundings. Every movement of their bodies says plainly 'this is a 'very telling sort of dress, and no doubt it must arrest attention; but I never wore 'anything like it before.' Even in modern comedies we see the weak actress dominated by the sheer material force of millinery, and in the revival of old plays, when fairly genuine costume and scenery approaching reality are produced, the mass of actors and actresses look simply imbecile. We give them the benefit of the doubt, and assume that they are inside the clothes, but they certainly do not wear them. The human form becomes at last a mere peg, with four moveable peglets fixed in it, and costume is thus too frequently brought into ridicule by the ignorant, and made the scapegoat for the incapable player. Scenery and costume we want to see progress until both shall be so natural as to be unobtrusive; but still more do we desire to see some signs of progress in those who stand between us and the past, as the living illustrators of the manners of that past, and the interpreters of its mighty dramatist.

W. OECHELHÄUSER (*Einführungen in Shakespeare's Bühnen-Dramen*, 1885, 2ter Band, s. 354): The stage-setting of the play is very simple. Its first half is acted in the same place. In Acts III, IV, and V there should be a change of scene, and in Act III it consists merely in the hanging up of a veiling curtain.

The garden, Act I, to Act III, i, must be very magnificent, plentifully provided with arbours, shrubbery, vases, statues, etc. The depth of the stage must be fenced off in the background by a richly wrought grating, through the door in which the Prince makes his first entrance. Through the grating we see the harbour, and the straits of Messina, with the mountains of Calabria in the distance. On one side is the governor's palace with a jutting portico or veranda, through which the inmates of the palace enter or leave the garden. This scene is admirably adapted for the masquerade in Act II, much better than a ballroom. It is an Italian night, illuminated *a giorno*. The masks saunter about in the lantern-hung shrubbery; from the adjacent veranda are heard the strains of music while the full moon is mirrored in the distant straits.*

The scene with the Watch is given best in the courtyard of the palace; on one

* Holtei [*Viel Lärm um Nichts*, für die deutsche Bühne bearbeitet, Halle a. S. 1878] compresses into one the first two Acts, and so cuts out the scenery for a masquerade, but to me, as to the poet, such a festival seems so fitting a field for the merriment, which depends partly upon mistakes as to the identity of the masks, that I should regret its omission.

side should be the entrance to their quarters, flanked by a wall, behind which the Watch could easily overhear the drunken Borachio.

The two marriage scenes, IV, i, and V, iii, are best enacted in an apartment of state in Leonato's palace, rather than in a chapel. The hall may be divided by pillars and hangings, and the back portion must be gorgeously arranged for the marriage, the altar being prominent. The curtains dividing it from the front of the stage must be closed until the arrival of the bridal train. Thus an additional hall may be omitted.

The audience chamber, IV, i, and the room in the palace, V, i, require only a shallow stage and simple furniture. The latter scene may be replaced by a corridor or gallery, which needs no furniture.

The scenes in which the stage is full of people are easily arranged. There must be a constant passing and repassing during the masquerade, Act II, which greatly simplifies matters. Special attention must be given to the rehearsal of the *marriage scene*, IV, i. In my stage direction I arrange that after Claudio's emphatic, *No*, a painful pause ensues, during which the guests exchange looks of surprise and dismay; Leonato then tries by a quibble to smooth matters. When the accusation and rejection are clearly understood, all present show by look and gesture amazement, dismay, commiseration, and continue to do so, until after Hero has fainted, when they leave in groups, whispering together. The same care must be bestowed upon the final scene, the repetition of that of the marriage, save that now looks and gestures of joyful instead of painful surprise, must arouse the sympathy of the audience, who must be made to take the liveliest interest in the union of the two scorners of matrimony, Benedick and Beatrice. The play must end in jest and merriment shared by the most insignificant assistant.

Costumes, decorations, the fashion of the garden, etc., had best be after the older style of the Italian renaissance which, as far as the architecture is concerned, may be mingled with Moorish-Gothic elements, for which the arbours and kiosks in the garden are specially adapted. Don Pedro and his followers must appear in Spanish costume. According to Bandello's novel, the events here depicted took place towards the close of the thirteenth century, but the poet has so neglected all historic reference that the play may be easily referred to a later date.

IDENTIFICATION OF CHARACTERS

JOSEPH HUNTER (*New Illustrations*, etc., 1845, i, 227) contends that the character of a young nobleman of Shakespeare's day is partially reflected in the character of Benedick, and that this young nobleman is William Lord Herbert, who, on the death of his father in 1600–1, became the third Earl of Pembroke. The verification of this contention is to be found, as Hunter believes, in the *Letters and Memorials of the Family of Sidney*, published in 1746. The Beatrice of history is a niece of the Lord Admiral, Charles Howard, Earl of Nottingham; strenuous exertions were made to bring about a match between this young lady and William Herbert. By the fact that the scheme failed, Hunter is in no wise daunted. See III, iv, 52.

Hunter's view is adopted by HENRY BROWN (*Sonnets of Shakespeare Solved*, etc.,

p. 23); and also by ROBERT CARTWRIGHT (*Shakspere and Jonson*, p. 26), who, in addition, 'suspects' that Don Pedro is Sir Walter Raleigh, Claudio, the Earl of Southampton, and 'Don John might be Lord Thomas Howard, Vicount Bindon, 'with whom Sir Walter had a violent quarrel about this period.'

G. SARRAZIN (*Jahrbuch d. deutschen Shakespeare-Gesellschaft*, 1899, vol. XXXV, p. 130) argues at length that Claudio is the Earl of Southampton; Hero is Elizabeth Vernon; Don Pedro is the Earl of Essex; and Don John is Ambrose Willoughby.

TRANSLATIONS OF

'*Sigh no more, Ladies, sigh no more,*' etc.—II, iii, 65.

J. J. ESCHENBURG (Strassburg, 1778) :—

Seufzt, Mädchen, seufzt doch nicht so sehr,
  Dass Männer treulos handeln,
Halb auf dem Land', halb auf dem Meer,
  Stets Sinn und Neigung wandeln.
Hört auf zu flehn, und lasst sie gehn,
  Lasst eure Lust nichts stören;
Seyd keck und froh, lasst, Ach und O!
  In Heysa! sich verkehren.

Singt keine Lieder, singt nicht mehr,
  Um euer Leid zu klagen;
Nie waren Männer ehrlicher,
  Seit Bäume Blätter tragen.
Hört auf, etc.

HEINRICH VOSS (Leipzig, 1818) :—

Seufzt nicht mehr, Mägdlein, seufzt nicht mehr,
  Der Männer Treu hält nimmer;
Ein Fuss im Land', ein Fuss im Meer;
  Das Liebchen wechselt immer.
    Drum seufzt nicht so;
    Vergnügt und froh
  Lasst ziehn die Heuchelei da!
Verkehret all eur Ach und Oh
  In Heida und Juchheida!

Singt nicht mehr Liedlein, singt nicht mehr
  Voll dumpfer Schmerzermattung;
Der Männer Wort war immer leer,
  Seit Frühlingslaub gab Schattung.
    Drum, etc.

J. G. REGIS (contributed by JULIUS ELIAS to *Studien zur Litteraturgeschichte*, Hamburg, 1893, p. 270) :—

Weint, gute Fräulein, weint nicht mehr,
Die Männer sind nur Diebe.
Ein Bein am Ufer, eins im Meer,
Verschmäh'n sie treue Liebe.
Drum kein Gestöhn,
Und lasst sie gehn :
Seyd froh und guter Dinge,
Kehrt alle Liebesklag' und Wehn
In Heissa he ! und Sprünge.

Singt nicht mehr Lieder, singt nicht mehr
Von Gram so dumpf und traurig.
Der Männer Arglist sündigt schwer,
Seitdem der Sommer schaurig.
Drum, etc.

LUDWIG TIECK (Berlin, 1830) :—

Klagt, Mädchen, klagt nicht Ach und Weh,
Kein Mann bewahrt die Treue.
Am Ufer halb, halb schon zur See
Reizt, lockt sie nur das Neue.
Weint keine Thrän' und lasst sie gehn,
Seyd froh und guter Dinge,
Dass statt der Klag' und dem Gestöhn
Juchheisasa erklinge.

Singt nicht Balladen trüb und bleich,
In Trauermelodieen :
Der Männer Trug war immer gleich
Seitdem die Schwalben ziehen.
Weint keine Thrän' u. s. w.

DR A. SCHMIDT (Tieck's *Translation* revised, and edited for *The German Shakespeare Society*, 1869) :—

Klagt, schöne Kinder, klagt nicht mehr,
So falsch sind Männer immer,
Ein Fuss an Land, ein Fuss im Meer,
Und halten Treue nimmer.
Drum keine Thrän', und lasst sie gehn,
Seid froh und guter Dinge,
Auf dass statt Seufzen und Gestöhn
Juchheisasa erklinge.

Genug der Lieder, o genug
Der Trauermelodieen ;
Die Männer kannten nichts als Trug,
Seitdem die Schwalben ziehen.
Drum, etc.

KARL SIMROCK (Hildburghausen, 1868) :—

Was seufzt ihr, Mädchen? seufzt nicht mehr:
  Die Männer alle trügen;
Ein Fuss am Strand, ein Fuss im Meer,
  Nichts kann sie lang vergnügen.
Drum lasst sie gehn,
Und wenns geschehn
Blickt wohlgemuth und heiter,
Und singet froh
Statt Ach und Oh
Juchhei, das ist gescheidter,
Juchheisa und so weiter.

Was singt ihr Lieder trüb und bleich,
  Was dumpfe Liebesklagen?
Der Männer Trug war immer gleich
  Seit Bäume Blätter tragen.
Drum, etc.

L. VON KOBELL (*Deutsche Revue*, June, 1892, p. 338) :—

Mädchen, schreit nicht Ach und Weh,
Treulos ist der Mann;
Halb zu land und halb zur See,
Zieht ihn neues an.
  Der Gram fahr hin,
  Lasst gehen ihn;
Dass statt der Klag', Juheisa,
Nur Freud' erfüll' den Sinn,
Ja Freud und Lust, Juheisa.

Verstummen lasst den Trauerleich*
Der Euch die Lust vergällt,
Der Trug des Mannes bleibt sich gleich,
So lang' sich dreht die Welt.
Der Gram, u. s. w.

M. LE TOURNEUR (Paris, 1781) :—

Belles, cessez: ah! ne soupirez plus:
Dans tous les tems, l'homme nâquit volage;
Un pied sur mer, l'autre sur le rivage;
Jamais un cœur n'eut ses vœux assidus.

Sans nul regret, sans pousser un soupir,
Laissez partir ces Amans infidèles.
Quittez, quittez ces plaintes éternelles,
Oubliez-les et chantez le plaisir.

* 'Leich,' an old word for *song*.

Consolez-vous de vos vaines douleurs,
Jeunes Beautés, que l'Amour a trahies,
Le premier jour qui vit roses fleuries,
Vit les Amans volages et trompeurs.

M. GUIZOT (Paris, 1821. Septième édition, 1868) :—

Ne soupirez plus, mesdames, ne soupirez plus,
Les hommes furent toujours des trompeurs,
Un pied dans la mer, l'autre sur le rivage,
Jamais constants à une seule chose.
Ne soupirez donc plus ;
Laissez-les aller ;
Soyez heureuses et belles ;
Convertissez tous vos chants de tristesse
En eh nonny ! eh nonny !

Ne chantez plus de complaintes, ne chantez plus
Ces peines si ennuyeuses et si pesantes ;
La perfidie des hommes fut toujours la même
Depuis que l'été eut des feuilles pour la première fois ;
Ne soupirez, etc.

FRANÇOIS VICTOR HUGO (Paris, 1868) :—

Assez de soupirs, belles, assez de soupirs !
Les hommes furent trompeurs toujours ;
Un pied à la mer, un pied sur la rive,
Jamais fidèles à la même chose !
Donc ne soupirez plus,
Et laissez-les aller.
Soyez pimpantes et gaies.
Finissez tous vos airs lugubres
En tra la la !

Ne chantez plus, non, ne chantez plus
D'élégies si tristes, si pénibles.
La fraude des hommes fut toujours la même.
Depuis la feuille du premier été.
Donc. etc.

JAIME CLARK (Madrid, 1873) :—

No gimas, niña, el triste labio cierra :
El hombre, siempre infiel,
Un pié tuvo en la mar y el otro en tierra,
Que no hay firmeza en él.
No llores, pues, mas deja que se vaya,
Y alegra el corazon,
Trocando el llanto y el dolor ¡mal haya !
En alegre cancion.

En míseras endechas más no llores
Tu pena y sencillez:
Primero faltarán en Mayo flores
Que en el hombre doblez.
No llores, etc.

C. PASQUALIGO (Venezia, 1872):—

Non sospirate più, donne mie care,
Chè gli uomini fur sempre ingannatori;
Hanno un piè sulla riva ed un sul mare;
Nè son costanti mai nei loro amori.
Non sospirate più; venuta è l'ora
Di lasciarli che vadano in malora.
Statevi dunque, or via,
In festa e in allegria:
Ogni canto di duol mutato va
In trallerirera, trallerirà.

No, non cantate più le ariette meste
Che all'udirle ci fan piangere in core,
Dacchè di fronde Maggio si riveste
L'uom, vido, fu sempre ingannatore.
Non sospirate più; etc.

'THE UNIVERSAL PASSION'

IN 1736, a Comedy was acted at the Theatre-Royal in Drury Lane 'with great 'applause' (so says the advertisement) called *The Universal Passion*. It was published anonymously, but GENEST (iii, 493) gives the name of the author in his remark that 'this Comedy consists of Shakespeare's *Much Ado about Nothing* and 'Molière's *Princess of Elis*, badly jumbled together by JAMES MILLER.'

In the Dedication, the author claims, as its principal merit, 'the strict regard he has 'had to decency and good manners,'—a claim which might be with difficulty allowed after reading the exclamation of Joculo when he kisses Delia (the character who corresponds to Margaret) in the following passage:—'[You have] lips as red as a rose,— 'but lets try if they are as sweet too [*Kisses her*] Hah, delicious slut! no primrose 'comes up to 'em.' Shakespeare's names are all changed; Benedick becomes *Protheus*, Claudio *Bellario*, Don John *Byron*, Dogberry *Porco*, Hero *Lucilia*, Beatrice *Liberia*, etc. Don John, who is the uncle of Hero, attempts to have his brother, Hero's father, assassinated. The royal victim is rescued by Claudio, to whom Hero, out of gratitude, gives her hand. All that is not Shakespeare's and Molière's is wearisome and utterly vapid.

The curious reader is referred to Genest where he will find an abstract of every Act. The incurious reader will be quite satisfied, I am confident, with the following quotation, not given by Genest, from which as a fair specimen he may estimate the rest, and wish to read no more. It is the version of Beatrice's speech, after she is 'limed' by Hero and Ursula, 'What fire is in mine ears,' etc.:—

'*Liberia* [i. e. *Beatrice*]. 'Slife! what a Fire is in mine Ears! Can this possibly 'be true? Is Lord Protheus really so desperately in Love with me? He certainly 'is, I recollect a thousand Circumstances now that convince me of it. Psha! how 'blind was I not to see it before! And do I stand condemn'd so much for Pride and 'Ill-nature then? If so, Contempt farewel, I've tortur'd the poor Creature long 'enough in Conscience.—There's one thing I am glad of; they all allow him to have 'a great deal of Merit.—Why truly, now I consider the thing, I'm o'the same Mind; 'I have been a little too cruel; he must have been in a world of Anguish, poor 'Wretch!'

DR MARY AUGUSTA SCOTT'S Fourth Paper on *Elizabethan Translations from the Italian* has just appeared as these last pages are going through the press. It contains (p. 338) a suggestion which should find a place in the present volume. In speaking of *The Courtyer of Count Baldessar Castilio*, 1561, DR SCOTT says:—As the *Courtyer* was far and away the most popular Elizabethan translation from the Italian, it is more than likely that Shakespeare was familiar with it. Among other suggestions which might be made to strengthen this supposition, it may be pointed out that the Countess Emilia Pia [one of the high personages whose discussions form the subject of the book—ED.] is the type of witty, sprightly lady that Boccaccio first made known in Pampinea, and who is, in English, our fascinating Beatrice.

PLAN OF THE WORK, ETC.

IN this Edition the attempt is made to give, in the shape of TEXTUAL NOTES, on the same page with the Text, all the VARIOUS READINGS of *Much Ado about Nothing*, from the Second Folio, down to the latest critical Edition of the play; then, as COMMENTARY, follow the Notes which the Editor has thought worthy of insertion, not only for the purpose of elucidating the text, but at times as illustrations of the History of Shakespearian criticism. In the APPENDIX will be found discussions of subjects, which on the score of length could not be conveniently included in the Commentary.

LIST OF EDITIONS COLLATED IN THE TEXTUAL NOTES

MUCH ADO ABOUT NOTHING (Staunton's Photo-lithograph from the Earl of Ellesmere's copy, 1864) MUCH ADO ABOUT NOTHING (Ashbee's Facsimile, 1865). MUCH ADO ABOUT NOTHING (Praetorius's Facsimile, 1886).	[Q]	1600
THE SECOND FOLIO	[F_2]	1632
THE THIRD FOLIO	[F_3]	1664
THE FOURTH FOLIO	[F_4]	1685
N. ROWE (First Edition)	[Rowe i]	1709
N. ROWE (Second Edition)	[Rowe ii]	1714
A. POPE (First Edition)	[Pope i]	1723

A. POPE (Second Edition)	[Pope ii]	1728
L. THEOBALD (First Edition)	[Theob. i]	1733
L. THEOBALD (Second Edition)	[Theob. ii]	1740
SIR T. HANMER	[Han.]	1744
W. WARBURTON	[Warb.]	1747
DR JOHNSON	[Johns.]	1765
E. CAPELL	[Cap.]	(?) 1765
JOHNSON and STEEVENS	[Var. '73]	1773
JOHNSON and STEEVENS	[Var. '78]	1778
JOHNSON and STEEVENS	[Var. '85]	1785
J. RANN	[Ran.]	1787
E. MALONE	[Mal.]	1790
GEO. STEEVENS	[Steev.]	1793
REED'S STEEVENS	[Var. '03]	1803
REED'S STEEVENS	[Var. '13]	1813
BOSWELL'S MALONE	[Var. '21]	1821
C. KNIGHT	[Knt.]	(?) 1840
J. P. COLLIER (First Edition)	[Coll. i]	1842
J. O. HALLIWELL (Folio Edition)	[Hal.]	1856
S. W. SINGER (Second Edition)	[Sing. ii]	1856
A. DYCE (First Edition)	[Dyce i]	1857
H. STAUNTON	[Sta.]	1857
J. P. COLLIER (Second Edition)	[Coll. ii]	1858
R. G. WHITE (First Edition)	[Wh. i]	1858
CAMBRIDGE EDITION (W. G. CLARK and W. A. WRIGHT)	[Cam.]	1863
T. KEIGHTLEY	[Ktly]	1864
A. DYCE (Second Edition)	[Dyce ii]	1866
A. DYCE (Third Edition)	[Dyce iii]	1875
J. P. COLLIER (Third Edition)	[Coll. iii]	1877
H. N. HUDSON	[Huds.]	1880
W. J. ROLFE	[Rlfe.]	1880
R. G. WHITE (Second Edition)	[Wh. ii]	1883
K. DEIGHTON	[Dtn.]	1888
CAMBRIDGE (Second Edition, W. A. WRIGHT)	[Cam.]	1891

W. HARNESS		1830
GLOBE EDITON (CLARK and WRIGHT)	[Glo.]	1864
N. DELIUS	[Del.]	1869
Rev. JOHN HUNTER (Longman's Series)		1872
W. WAGNER		1881
F. A. MARSHALL (*Henry Irving* Edition)		1890
W. A. WRIGHT (Clarendon Press Series)	[Cla.]	1894

The last seven editions I have not collated beyond referring to them in disputed passages. The text of Shakespeare is become, within the last twenty-five years, so settled that to collate, word for word, editions which have appeared within these

years, would be a work of supererogation. The case is different where an editor in a second or a third edition revises his text and notes; it is then interesting to mark the effect of maturer judgement.

The TEXT is that of the FIRST FOLIO of 1623. Every word, I might say almost every letter, has been collated with the original.

In the TEXTUAL NOTES the symbol Ff indicates the agreement of the *Second*, *Third*, and *Fourth Folios*.

I have not called attention to every little misprint in the Folio. The *Textual Notes* will show, if need be, that they are misprints by the agreement of all the Editors in their corrections.

Nor is notice taken of the first Editor who adopted the modern spelling, or substituted commas for parentheses, or changed ? to !.

The sign + indicates the agreement of ROWE, POPE, THEOBALD, HANMER, WARBURTON, and JOHNSON.

When WARBURTON precedes HANMER in the *Textual Notes*, it indicates that a suggestion of WARBURTON has been followed by HANMER.

The words *et cet.* after any reading indicate that it is the reading of *all other* collated editions.

The words *et seq.* indicate the agreement of all subsequent collated editions.

The abbreviation (*subs.*) indicates that the reading is *substantially* given, and that immaterial variations in spelling, punctuation, or stage-directions are disregarded.

When *Var.* precedes *Steev.* or *Mal.* it includes the *Variorums* of 1773, 1778, and 1785; when it follows *Steev.* or *Mal.* it includes the *Variorums* of 1803, 1813, and 1821.

An Emendation or Correction given in the *Commentary* is not repeated in the *Textual Notes*, unless it has been adopted by an Editor in his Text; nor is *conj.* added in the *Textual Notes* to the name of the proposer of the conjecture unless the conjecture happens to be that of an Editor, in which case its omission would lead to the inference that such was the reading of his text.

COLL. (MS) refers to COLLIER'S copy of the Second Folio bearing in its margin manuscript annotations.

In citations from plays, other than *Much Ado about Nothing*, the Acts, Scenes, and Lines of *The Globe Edition* are followed, unless otherwise noted.

LIST OF BOOKS.

To economise space in the foregoing pages, as a general rule merely the name of an author has been given, followed, in parenthesis, by the number of volume and page.

In the following LIST, arranged alphabetically, enough of the full titles is set forth to serve the purposes of either identification or reference.

Be it understood that this List contains only those books wherefrom quotations have been taken at first hand. It does not include those which have been consulted or used in verifying references; were these included the List would be many times longer.

E. A. ABBOTT: *Shakespearian Grammar* .. .. .. London, 1870

GEORGE ALLEN: MS Annotated copy of *Much Ado about Nothing* .. .. Philadelphia, 1867

ANONYMOUS: *Shakespeare's Garden of Girls* .. .. .. London, 1885

ARIOSTO: *Orlando Furioso, in English Heroical Verse. By Sir John Harington* . .. . London, 1634

W. R. ARROWSMITH *Shakespeare Editors and Commentators* London, 1865

JOHN AUBREY *Brief Lives* etc. 1669 (ed. A. CLARK) .. Oxford, 1898

JACOB AYRER *Opus Theatricum*, etc. .. .. Nürmberg, 1618

S. BAILEY *Received Text of Shakespeare* .. .. .. London, 1862

MATTEO BANDELLO, translated by JOHN PAYNE (Villon Society) .. .. London, 1890

C. BATHURST: *Differences of Shakespeare's Versification*, etc. London, 1857

BATMAN *vppon Bartholome, De Proprietatibus Rerum* .. .. London, 1582

T. S. BAYNES: *Shakespeare Studies* .. .. London, 1896

S. BEISLY: *Shakspere's Garden* .. .. London, 1864

F. DE BELLE-FOREST *Histoires Tragiques, etc.* .. .. Paris, 1582

R. BENEDIX: *Die Shakespearomanie* .. .. .. Stuttgart, 1873

F. S. BOAS: *Shakspere and his Predecessors* .. .. .. London, 1896

F. BODENSTEDT *Shakespeare Dramatische Werke* .. .. Leipzig, 1867

A. E. BRAE *Collier, Coleridge, and Shakespeare* .. .. London, 1860

H. BROWN: *Sonnets of Shakespeare Solved* .. .. .. London, 1870

J. C. BUCKNILL *The Medical Knowledge of Shakespeare* .. London, 1860

J. BULLOCH *Studies of the Text of Shakespeare* .. .. London, 1878

H. BULTHAUPT *Dramaturgie der Classiker* (2te Aufl.) .. Oldenburg, 1884

BURTON: *The Anatomy of Melancholy* (sixt edition) .. .. Oxford, 1651

T CAMPBELL *Dramatic Works of Shakespeare* .. .. London, 1838

LORD CAMPBELL *Shakespeare's Legal Acquirements* (Reprint.) New York, 1859

E. CAPELL *Notes, etc* .. .. London, 1779

R. CARTWRIGHT *New Readings in Shakspere* .. .. .. London, 1866

COMPTE DE CAYLUS: *Histoire du vaillant Chevalier Tiran le Blanc* .. .. Londres, n. d.

G. CHALMERS: *Supplemental Apology for the Believers in the Shakespeare Papers, etc.* .. .. London, 1799

W. CHAPPELL: *Popular Music of the Olden Time* .. .. London, n. d.

F. J. CHILD *English and Scottish Ballads* .. .. .. Boston, 1882

H. CLARK: *Introduction to Heraldry* .. .. London, 1845

J. CLARK: *Mucho Ruido para Nada* .. .. Madrid, 1873

C. C. CLARKE *Shakespeare Characters* .. .. London, 1863

A. COHN: *Shakespeare in Germany* .. .. London, 1865

HARTLEY COLERIDGE: *Essays and Marginalia* .. .. London, 1851

S. T. COLERIDGE *Notes and Lectures* .. .. .. London, 1849

J. P. COLLIER: *Memoirs of Actors* Shakespeare Society) .. London, 1846

" *Notes and Emendations, etc.* .. .. .. London, 1853

J. C. COLLINS: *Essays and Studies* .. .. London, 1895

H CORSON: *Introduction to Study of Shakespeare* .. .. Boston, 1889

T. CORYAT: *Crudities, etc.* 1611 .. .. London, 1776

G. L. CRAIK: *English of Shakespeare* .. .. London, 1857

J. CROFT: *Annotations on Shakespeare* .. .. York, 1810

P. A. DANIEL: *Notes and Emendations* .. .. London, 1870
" *Introduction to* Praetorius's Facsimile .. .. London, 1886
SIR W. D'AVENANT: *The Works of* .. .. London, 1673
N. DELIUS: *Shakspere's Werke, erklärt* .. .. Elberfeld, 1869
F. DOUCE: *Illustrations of Shakespeare, etc.* .. .. .. London, 1807
E. DOWDEN: *Shakspere, His Mind and Art* .. .. .. London, 1875
N. DRAKE: *Shakespeare and his Times, etc.* .. .. .. London, 1817
J. DUNLOP: *History of Fiction* (Third Edition) .. .. London, 1845
A. DYCE: *Remarks on Collier's and Knight's Editions* .. London, 1844
" *Few Notes, etc.* .. .. London, 1853
" *Strictures on Collier's New Edition* .. .. .. London, 1859
T. F. T. DYER *Folk-lore of Shakespeare* (Reprint) .. .. New York, 1884
J. EARLE: *Philology of the English Tongue* .. .. .. Oxford, 1879
J. EASTWOOD and W. A. WRIGHT *The Bible Word-Book* .. London, 1866
T. EDWARDS *Canons of Criticism* .. .. London, 1765
H. N. ELLACOMBE: *Plant Lore and Garden Craft of Shakespeare* .. .. London, 1878
A. J. ELLIS: *Early English Pronunciation* (E. E. T. Soc.) .. London, 1869
H. ELWIN: *Shakespeare Restored* .. .. Norwich, 1853
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R. FARMER *On the Learning of Shakespeare* .. .. .. London, 1767
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F. J. FLEAY: *Introduction to Shakespearian Study* .. .. London, 1877
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" *Life and Work of Shakespeare* .. .. .. London, 1886
" *History of the Stage*, 1559–1642 .. .. .. London, 1890
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W. FRANZ *Shakespeare-Grammatik* .. .. Halle a. S., 1898
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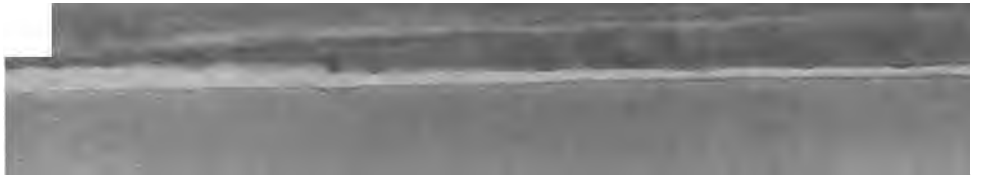

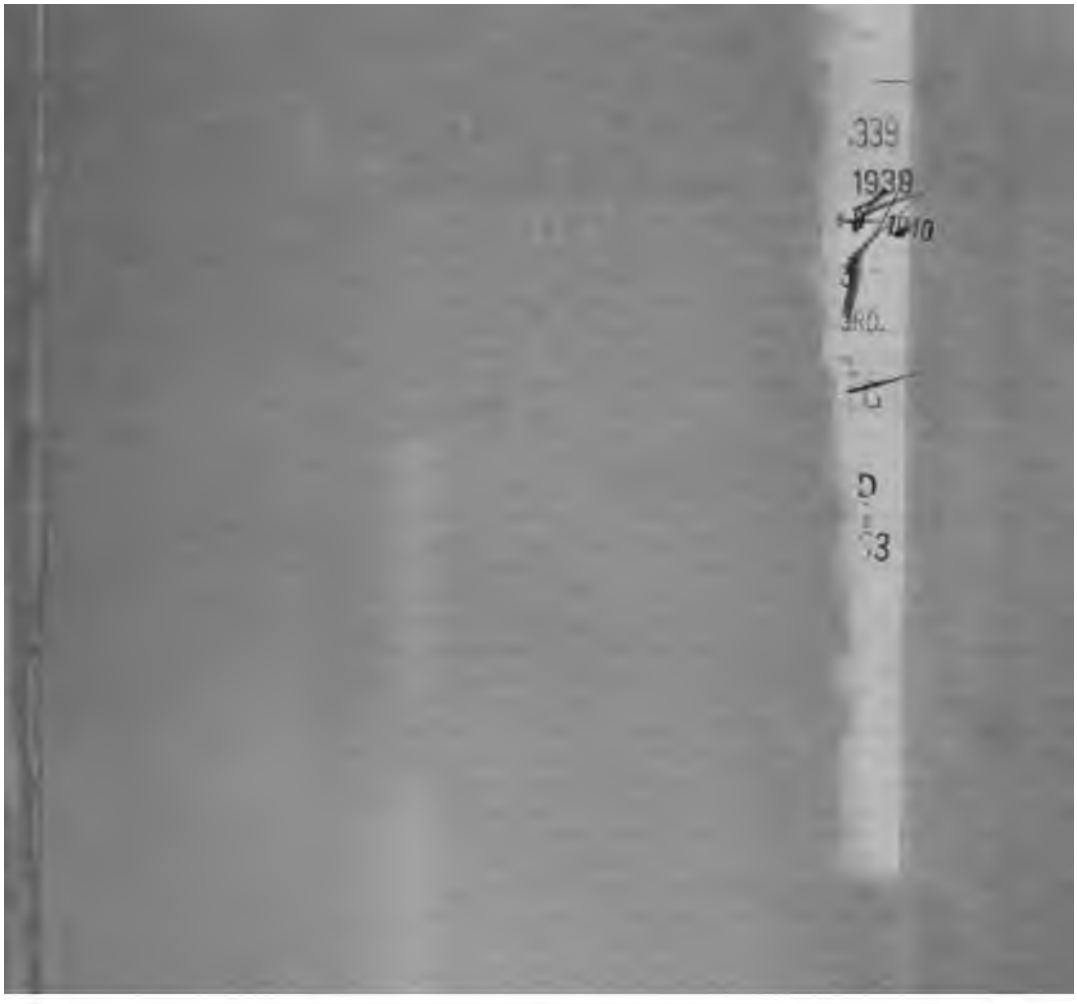
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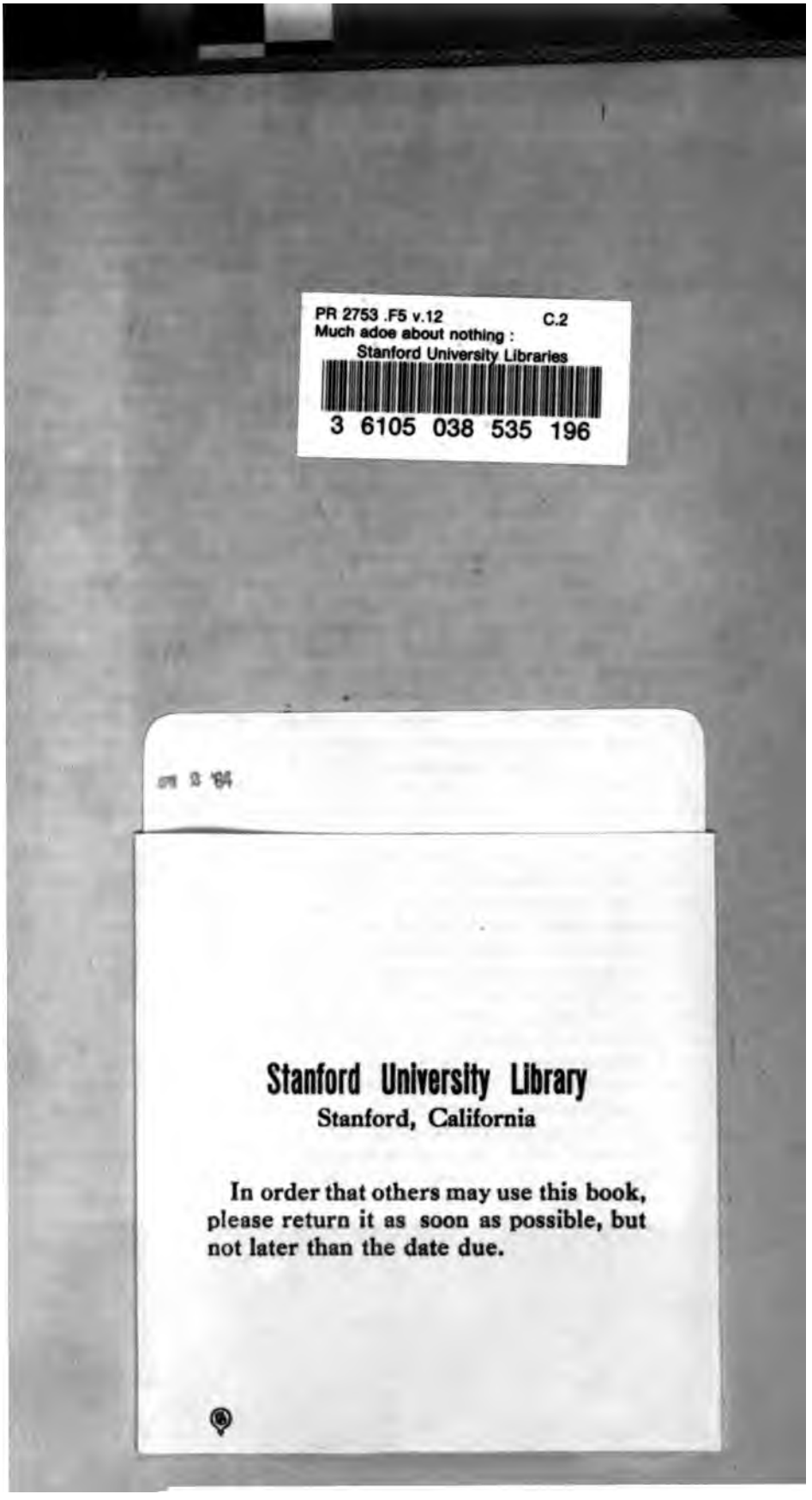
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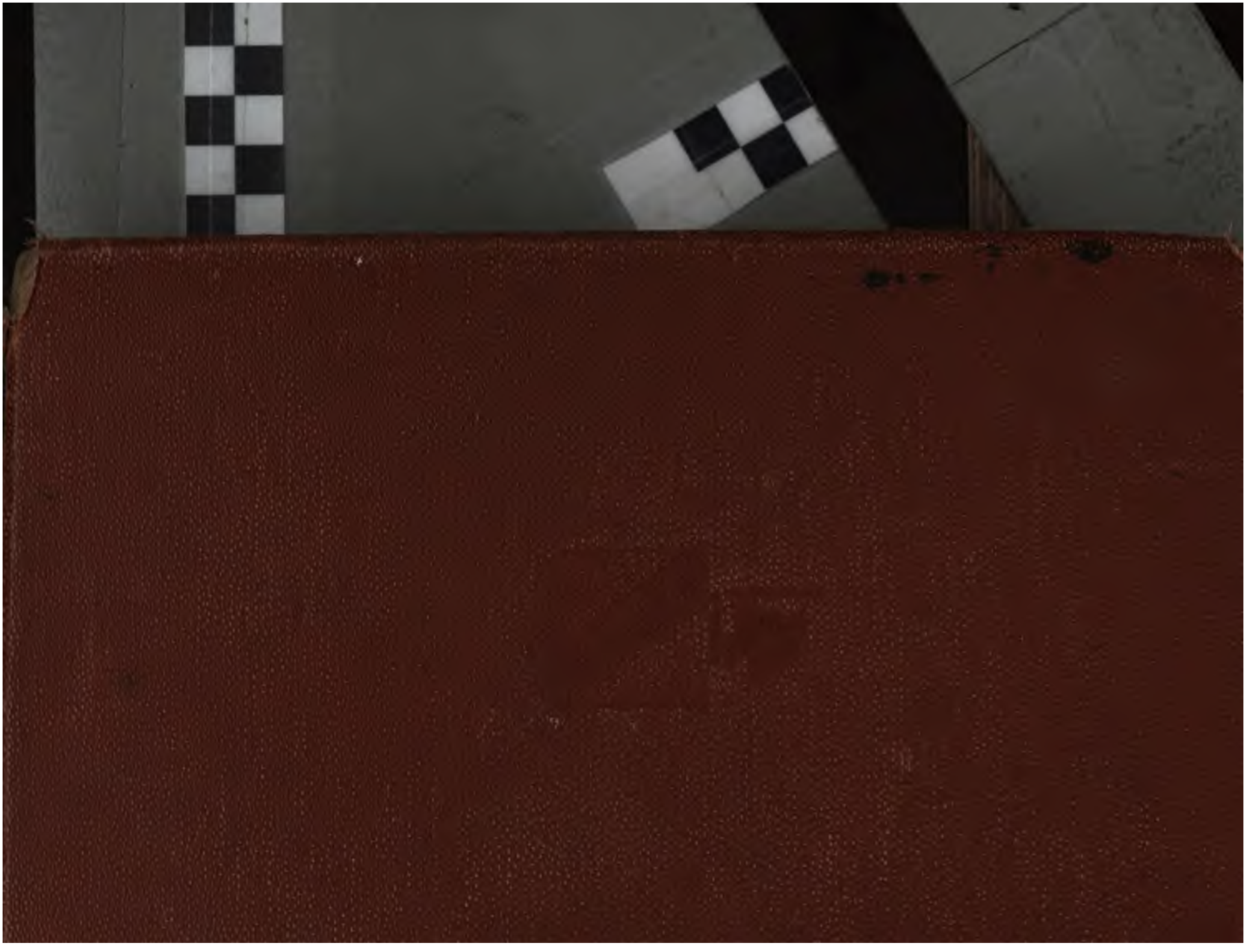
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